



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
86, Newgate Street, London, E.C.

VOL. XXIV., No. 280.]

APRIL 1, 1894.

[PRICE 2d.; PER POST, 2½d.]

HANDEL'S WIND PARTS TO THE *MESSIAH*.

BY EBENEZER PROUT.

THOUGH there is at present a lull in the storm that from time to time rages round the question of additional accompaniments to Handel's works, he would be a very sanguine man who supposes that the controversy is ended. Nothing is harder to eradicate than old established prejudice, especially when, as in this case, it is based upon superficial knowledge of the real facts. Any contribution, therefore, to the discussion founded upon positive documentary evidence will, I am sure, be heartily welcomed by all musicians who are interested in the subject, and who are desirous of getting at the truth, rather than of bolstering up pet theories of their own. Such a contribution I am happily able to bring forward in the present article.

One of our ablest and most enthusiastic Handelian scholars, Dr. A. H. Mann, the organist of King's College, Cambridge, is intending to give a performance in June next of the *Messiah* in King's College Chapel with Handel's original orchestration, as far as it is possible for this to be ascertained and reproduced. He wrote to me asking my advice and assistance, which, I need hardly say, I was delighted to place at his disposal. One of the first steps to be taken was evidently to consult all accessible original and contemporary manuscripts. Foremost among these were, of course, the original score in the Royal Library at Buckingham Palace (available by means of the splendid photo-lithographed facsimile published by Dr. Chrysander), and the so-called "Dublin score," from which Handel conducted the first performance of the oratorio. This score belonged to the late Sir Frederick Ouseley, and was by him bequeathed, with the rest of his magnificent library, to St. Michael's College, Tenbury. The Rev. J. Hampton, the present warden of the College, most kindly lent this score to Dr. Mann, and it will prove invaluable as indicating Handel's intentions in many details for the forthcoming performance.

But there is another most important source of information, which appears to have been unaccountably overlooked till the present time. In a codicil, dated August 4, 1757, to Handel's will are found these words:—"I give a fair copy of the score and all the parts of my Oratorio

called the *Messiah* to the Foundling Hospital." The score in question, which is oblong in shape, and is bound in three volumes, is well known, and has been frequently referred to by writers about the *Messiah*; but, strangely enough, it never seems to have occurred to anyone to examine the parts. Dr. Mann put himself in communication with the authorities at the Foundling Hospital, who most courteously gave him every facility for examining all that they had. They knew nothing about these parts, though the score was accessible enough. On searching, however, an old parcel containing the parts bequeathed by Handel was discovered in a cupboard behind the organ loft. It had not been touched for so many years that its very existence was completely forgotten.

In company with Dr. Mann I have had the opportunity of spending a day at the Foundling, and have carefully examined these parts. The results obtained are of extreme importance, both in what is shown and in what is implied. The parts are not all copied by the same hand, but all are evidently contemporary, and some are in the same handwriting as the score. Each part is stitched in a brown paper cover, and each book is numbered—a very important point, as I shall show presently. The numbers run consecutively from 1 to 28. Of these, Nos. 1 to 15 are orchestral parts, written on the ordinary upright music paper, and Nos. 16 to 28 are voice parts, written on oblong paper. It is with the former that I am now chiefly concerned.

Of the fifteen books of orchestral parts ten are for strings—three first violin, three second violin, two viola, and two basses, and five for wind. These five are, Oboe 1 mo, Oboe 2 do, Bassoon (two copies), and one book (No. 15), containing in the same wrapper the separate parts for the two trumpets and drums. Now, here comes the important point. Neither in the original score in Buckingham Palace, nor in the Dublin score, nor in that at the Foundling Hospital, is there the slightest indication of oboes, excepting in the short chorus "Their sound is gone out," which was a subsequent addition; while not a trace of bassoons is to be seen in any of the three scores. Yet in the set of parts presented by Handel himself to the Foundling are very important parts for oboes and bassoons. What these parts contain will be shown directly; but what I wish to point out now is, how utterly this

discovery demolishes the contention of those who maintain that nothing should be added to the original scores. If we perform the *Messiah* according to any of these scores we certainly do not give it as it was given by Handel himself. I must confess to considerable curiosity as to what reply, if any, the opponents of additional accompaniments are going to make to the evidence furnished by these unquestionably authentic parts.

It is, perhaps, hardly necessary to say that I did not expect to find the wind parts in any sense *obbligati*. When Handel used oboes or bassoons in this manner, he always wrote the parts in the score, as, for instance, in *Saul* and *Israel in Egypt*. What I did expect was what I actually found—that the instruments were used extensively to double other parts, either strings or voices. But the existence of these parts is none the less fatal to the arguments of those who demand that we shall have Handel's score as it stands, and who so fiercely denounced the late Robert Franz, because in some of the choruses he doubled the voice parts by clarionets and bassoons. I am not now going to reopen the whole question of additional accompaniments, but merely to show how that question is affected by the discovery of these parts. I will now take the movements of the *Messiah* in their regular order, and point out how the oboes and bassoons are used in each case.

In the overture, the two oboes in the "Grave" play in unison with the first violins; in the fugue the first oboe plays with the first violin, and the second with the second throughout, excepting when the second violin part goes below the compass of the oboe (bars 35, 49, 53). In that case the second oboe plays the upper octave. In bar 35 a low B is written in the second oboe; but this was evidently a slip of the copyist who was transcribing from the violin part, as the note was not on the instrument at that time. The bassoons, which always play in unison, double the basses through the whole overture.

The recitative "Comfort ye" has no wind parts; but in "Every valley," though the oboes are silent, the bassoons double the bass part in the symphonies and all the forte passages, but are silent in the *pianos*.

"And the glory of the Lord." The oboes play in unison with the violins in the opening symphony, after which they all double the soprano part of the chorus till the end of the movement. I have said "all" and not "both," because, though there are only two oboe parts, it must be remembered that there were four oboes in the band, and, therefore, each part was doubled. The bassoons again play in unison with the violoncello throughout.

In "Thus saith the Lord" the wind is silent; but in "But who may abide" (which in both score and parts is in A minor, for a soprano voice), the bassoons again double the basses in the symphonies. There are no oboe parts.

"And he shall purify." The oboes are in unison with the sopranos, and the bassoons with the orchestral basses throughout. In the following recitative, as in all the *recitativo secco*, there is, of course, no wind. In "O thou that tellest" the oboes do not enter till the chorus, when they double the sopranos throughout; the bassoons double the basses in the symphonies of the air, and in the whole of the chorus.

"For behold, darkness shall cover the earth" is the only one of the accompanied recitatives throughout the whole oratorio in which we find any wind parts. Here the bassoons are in unison with the basses in the opening symphony, after which they are silent. There are no oboe parts, either here or in the following song. In "The people that walked" the bassoons exceptionally

double the basses throughout, and not, as in general, only in the symphonies.

While speaking of this air, let me make a little digression to mention another point of interest. It had always been a matter of speculation and doubt in my mind whether, in the numerous cases in Handel's works in which he accompanies his songs with violins in unison and basses, the violas doubled the basses in the octave or were silent altogether. An examination of the viola parts at the Foundling has settled this question definitely. In all the songs in the *Messiah* thus accompanied, e.g., "Rejoice greatly," "But thou didst not leave," or "I know that my Redeemer liveth," there are no viola parts. "The people that walked in darkness" is the one exception; but here Handel in his autograph has expressly written "v. unis. e viola." It is seen from the parts that down to the end of the seventeenth bar the violas play with the violins; in the little symphony in G major that follows, they double the basses in the octave, and at the end of bar 19 they are again in unison with the violins. In the next short symphony (in A major, bars 31 to 33), they again double the bass in the octave; they rest during the one bar for violins alone which follows, and then continue in unison with the violins till bar 39, where we find an instructive variation, not indicated in the score. I give the violin and viola parts of bar 39:—



This passage shows clearly what the object of the alteration was, and not to take the viola part above the "first position." We find, in fact, throughout the air that, excepting in the single bar that I have quoted, whenever the violin part goes above the E of the fourth space of the G staff, the violas double the basses. I cannot remember ever to have seen any viola part by Handel going higher than the note I have just named.

To return to our wind parts. In "For unto us," the first oboes in the opening symphony double the first violins, and the second oboes the second violins; as soon as the voices enter, the oboes all play in unison with the sopranos throughout. The bassoons double the basses of the orchestra through the whole chorus.

In the Pastoral Symphony (of which, by the way, the Foundling score and parts contain only the first eleven bars), there are no oboes, but the bassoons double the basses. It is a curious thing that though in Handel's score (alike in the autograph, Dublin, and Foundling copies) a third violin part is indicated, which doubles the first violin in the lower octave, this is not given in any of the separate violin parts that we were examining. Possibly verbal directions were given for the first violins to divide, half of them playing an octave lower than written. It would seem, however, as if this would have left the melody in the first violins disproportionately weak; this is a point which it appears impossible to clear up without fuller information than we are likely to possess.

"Glory to God." Here all the oboes play with the soprano voices throughout. The bassoons double the bass voices.

In "He shall feed His flock" (no oboe) the bassoons double the basses in the symphonies. In "His yoke is easy" the *first oboes only* play with the sopranos for the first five bars; afterwards all the oboes double the

soprano part to the end of the chorus. The bassoons double the basses of the orchestra throughout.

It will be as unnecessary as it would probably be tedious for me to go in detail through all the numbers of the second and third parts of the oratorio. Suffice it to say that the same method is systematically carried out. The oboes are found in all the choruses, and in none of the airs. Excepting in a few cases which I shall notice directly, all the oboes play with the soprano voices, and play nothing but the voice parts, throughout the choruses. The exceptions I have just referred to are four in number: (1) In "Lift up your heads" the first and second oboes double the first and second violins in the opening symphony; then they play in unison with the first and second soprano during the first half of the chorus; and at "He is the King of Glory" they all double the soprano till the end of the movement. (2) "The Lord gave the Word." Here the first oboes double the soprano throughout. The second oboes sometimes double the altos in unison, and sometimes the tenors in the octave above, till the thirteenth bar, after which they unite with the first oboes to double the soprano. (3) In "Their sound is gone out" the oboe parts are as in the score—the only number in which they have independent parts, and are therefore given in full. (4) In the "Amen" the oboes do not enter till the *tutti* following the symphony for the two violins. From this point they double the soprano to the end. In the second and third bars from the end the copyist has made a curious mistake. He was, no doubt, copying from the soprano part, and, forgetting for the moment that it was written in the C clef, he has omitted to transpose it to the G clef, and the notes are a third too high. From this, and from several other uncorrected mistakes that Dr. Mann and myself noticed in the parts, it seems a little doubtful whether they have ever been used for performance. Not one of them shows the least sign of wear and tear.

The bassoons are used throughout all the choruses of the second and third parts. They invariably double the basses of the orchestra with one solitary exception. In "He trusted in God," after playing the subject of the fugue with the basses, they take the theme with the tenor voices for the first two bars only, after which they play with the basses as usual. In the airs they play, just as we have seen in the first part, in all the symphonies, pausing as soon as the voice enters, with the following exceptions: (1) In "Behold and see" they play with the basses throughout. (2) In "Why do the nations," which is given in a very abbreviated form, with the second part, "The kings of the earth," treated as a recitative, they play through all up to the recitative. (3) In "The trumpet shall sound," excepting in one or two places near the beginning, they double the bass throughout, even through the whole of the second part, "For this corruptible."

We know from the account of the expenses of the performance at the Foundling on May 3rd, 1759, under Christopher Smith, that four oboes and four bassoons were employed (see the article by the late Sir William Cusins, in the MONTHLY MUSICAL RECORD, February 1, 1874). Two of these were, no doubt, *ripieni*, playing only in the overture and choruses; and it is a reasonable surmise that only two were used in the airs. But even then the tone of the bass part, with only three violoncellos and two double-basses in the orchestra, must have been very different from that to which we are accustomed. Even more would this be the case in the choruses, with four oboes doubling the trebles, and four bassoons doubling the bass. This, too, with a chorus of not more than six voices to a part!

There is another point of great importance, on which I have not yet touched. In the account of expenses I have just referred to, which gives a list of the performers, we find *two horns*. Now the parts at the Foundling do not include any horn parts. I have already said that the part-books are numbered consecutively from 1 to 28. By what I cannot but regard as a most fortunate chance, the numbers begin with the orchestral parts, which, as I mentioned above, run from numbers 1 to 15. The chorus parts begin with No. 16, thus clearly proving that *there is no orchestral part missing*. Had the numbering begun with the chorus, it might have been surmised that No. 29 was the horn part, which had somehow got lost; but, as it is, such a theory is inadmissible. What did the horns play? Beyond any doubt, they must have doubled the parts of the trumpets in the choruses; for there is no other part, either vocal or instrumental, which they could by any possibility have played. It may be as well to add, for the sake of those who have not studied orchestration, that they of course doubled the trumpet parts in the lower octave. This is a method frequently adopted by Handel; we find it in the scores of *Athaliah*, *Joshua*, *Solomon*, and *Deborah*, and it is highly probable that the composer doubled the trumpets by the horns in other oratorios where he has not expressly indicated it in the score.

I am sure my readers will agree with me that it would be difficult to overestimate the importance of these parts as bearing on the question of additional accompaniments. It disposes at once of all such nonsense as the statement made by a writer some little time ago with reference to the choruses of the *Messiah*, that "the presence of the added wind-instruments is a burden and a distress," and his remark as to "the bright and telling characteristics of fugue music, as rendered by voices and strings only." Excepting in the two unaccompanied choruses, "Since by man came death," and "For as in Adam all die," and in the first thirty bars of the "Amen," there is *not a single bar* of chorus in which the trebles are not doubled by the oboes, and the basses or tenors by the bassoons. Further, the burden of proof lies with the opponents of additional accompaniments to show that the *Messiah* was differently treated from every other work of Handel's. Failing this, we are justified in assuming that oboes and bassoons are to be added to other scores in the same way, even where they are not prescribed.

One final point of importance remains to be noticed. In Handel's will, the parts I have been speaking of are described as "all the parts." This might have been taken to mean one complete set of vocal and instrumental parts, but what we saw at the Foundling shows that the executors of the will interpreted it as meaning all the parts necessary for a performance. I have already mentioned what these parts are. It is reasonable to suppose that two performers played or sang from each book, excepting, of course, the kettle-drums. We know this would be the case with the oboes and bassoons, for there were four players of each, and there are only two books for each instrument. This gives us a total orchestra of thirty-three. There are thirteen chorus parts; and if two sang from each copy this would give us a chorus of twenty-six. Evidently these chorus parts were considered sufficient; and the balance of band and chorus is almost identical with that at the performance at the Foundling already referred to, where the band numbered thirty-three, besides the organ, and the chorus twenty-three. Our modern method of performing Handel's works with a very large chorus and a comparatively small band is nothing less than a ridiculous caricature of the composer's intentions.

Is it too much to hope that by good fortune some other original and authentic parts of Handel's works may be brought to light, as these at the Foundling have so happily been? Meanwhile it is a matter for hearty congratulation that we have, in the case of Handel's most popular and best-known work, been able to ascertain beyond the shadow of a doubt the real intentions of the composer.

THE ENCORE NUISANCE.

SOME few years back a notice was affixed to the door of a church on the hills surrounding Christiania, requesting the worshippers not "to spit in the aisles"; and no visitor, reading it, could help wondering what manner of men they were who required such a warning. And so, when in generations to come, some musician happens to light upon an old concert programme on which is printed "Encores strictly forbidden," he will exclaim: "Were, then, the lovers of music in the nineteenth century so uncivilised that, unless 'strictly forbidden,' they would not hesitate to stamp, slap their hands, and shout so as to get more than their money's worth; and all this regardless of the injury often done to the music, or the annoyance caused to a small, but more intelligent minority?"

The recent lamentable death of Madame Patey brings the subject of encores into prominent notice; and if, as it ought, that death helps to check the evil, the swan's song of the gifted vocalist will not have been sung in vain. It might seem that reason ought easily to carry the day, but experience teaches that custom is stronger than reason; and, again, that the more foolish the custom, the longer it is likely to last.

Encores are decidedly detrimental to art.

In any opera worthy of the name, they are irritating, and often lead to the most ridiculous results; in sonatas or symphonies, they destroy the balance of the various movements; and in the case of a detached solo or song, repetition weakens the effect of the music, while substitution of another piece in a well-ordered programme proves disturbing.

And yet the custom is supported (nay, encouraged) by artists, managers, and the public.

Artists encourage it: it appeals to their vanity, and wins for them money as well as fame; and probably the greater number have never given a moment's serious consideration to the matter, never asked themselves whether it savoured of wisdom or foolishness. Do we not find even Mendelssohn, after the production of *Elijah* at Birmingham, writing to his brother, and mentioning with delight that four choruses and four arias were encored; and in one of the latter a distinct dramatic intention was certainly ruined. The greatest vocalists and instrumentalists have unfortunately only too willingly yielded to the public.

Managers, as a rule, encourage it, or, rather, do not discourage it, because they wish to be friendly towards artists, and also, probably, because they consider it their business not to reform, but to please the public. And the public itself, what shall be said of it? A certain very small section deplores the encore system, and is trying to get rid of it; and in a few special cases that influence has been felt. But let any enthusiastic reformer, who imagines that the day of deliverance is at hand, visit the suburbs of the metropolis, or wander through the provinces, and he will discover that the general public has scarcely begun to mend its ways. To reason with that public is useless, for it has no ears, or very long ones. The press can exert but little influence, for the million heeds it not.

Real reformation must spring from executive artists. At present it seems easier for a camel to go through the eye of a needle than for artists to abandon encores. Madame Patey is said to have fallen a victim to a foolish custom; and many to whom the high claims of art are of no moment may perhaps take warning by this disaster, and turn from their *encore* ways. Much, undoubtedly, is owing to Wagner in the comparatively recent crusade against encores: opposition to such a thing exists, indeed, in the very spirit of his art-work. Neither during his lifetime, nor since his death, has the Bayreuth stage ever been degraded by an encore. And two devoted enthusiasts of the master, Dr. Richter and Mr. Henschel, have fought a good fight against encores in the concert-room.

THE GOETHE OF MUSIC.

A MUSICIAN'S ESTIMATE OF BEETHOVEN'S GENIUS AND WORKS.

BY ERNST PERABO.

(Extracts from an article in the "Boston Transcript," Dec. 15-18, 1893.)

"Who ne'er his bread in sorrow ate,
Who ne'er the mournful midnight hours
Weeping upon his bed hath sate,
He knows you not, ye Heavenly powers!"

TWENTY years after the death of Bach, there was born in the city of Bonn-on-the-Rhine a man whose genius revolutionized the traditions of both the orchestra and the piano. While it is difficult to state in words the exact difference between Bach and him, it may be said that his nature appears to have magnified and translated into closer and plainer language to the understanding the luminous globe created by the other. His chart has sharper outlines, and shows detailed labelling of the beauties of that unit, giving us shapely forms, harmonious faces, and more development of simple material. His atmosphere is decidedly masculine, whether in strength or in tenderness, and his sanity royal enough to mould any pure, honest mind, giving it for life the needed direction toward the essentials of true art.

"No record Art keeps
Of her travail and throes;
There is toil on the steeps,
On the summits repose."

His was the happy fortune of a noble parentage, that recognised the great importance of a joint development of thought and feeling amidst scenes of nature, limiting his friendly circle to a few older than himself, who followed his unfolding with true and unselfish earnestness.

After this affectionate care had made the domestic hearth for him a shrine, dearer than all on earth, and when it was deemed best to open up larger opportunities than those of Bonn, he went, in 1792, to Vienna, where his great teachers, Haydn, Salieri, and Albrechtsberger, admired his goodness quite as much as his phenomenal ability. He was now in his element, and would have been the happiest of mortals had it not been for an ever-increasing deafness creeping upon him, contracted from composing too much in the open air. Though buoyed up by the never-failing source of inspiration whenever he turned to his table, there were many long weeks, yes, months, when he would be bowed down by this misfortune. He loved his fellow men tenderly, but could not approach them through the channel of language, so that many thought him strange, distant, and even cold. Thus many noble heart-throbs were stifled within him, which did much to change his life and his happiness. One of the saddest letters ever penned is one to his brothers, Carl and Johann, dated "Heiligenstadt, October 6th, 1802." It is not well known, and still rarer found by the average reader, so let a few sentences be here copied, hoping that they may cause greater love in playing this author.

"O ye who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me! Ye know not the secret causes of that which to you wears such an appearance. My heart and my mind were from childhood prone to the tender feelings of affection. Nay, I was always disposed even to perform great actions. But only consider that for the last six years I have been attacked by an incurable complaint, aggravated by the unskillful treatment of medical men, disappointed from year to year in

the hope of relief, and at last obliged to submit to the endurance of an evil the cure of which may require years, if it is practicable at all. Born with a lively, ardent disposition, susceptible to the diversions of society, I was forced at an early age to renounce them, and to pass my life in seclusion.

"Patience—so I am told—I must choose for my guide. I have done so. Steadfast, I hope, will be my resolution to persevere till it shall please the inexorable fates to cut the thread. Perhaps there may be amendment; perhaps not. I am prepared for the worst—I, who so early as my twenty-eighth year was forced to become a philosopher. It is not easy; for the artist more difficult than for any other.

"O God! Thou lookest down upon my misery: Thou knowest that it is accompanied with love of my fellow-creatures and a disposition to do good! O men! when ye shall read this, think that ye have wronged me; and let the child of affliction take comfort on finding one like himself, who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admittance into the rank of worthy artists and men."

The more one plays the *adagio* from his Sonata, Op. 106, the nearer, musically, one approaches the above contemplations and the final resignation, the movement closing in the major key, saying, "Not my will be done, but Thine." Yet what powers were still astir within him! Though his flag of hope was at half-mast, he worked on for twenty-five years, giving the world, so uncharitably to him, the great legacy of divine thoughts, that caused millions of people to weep, to pray, to do good, to make sacrifices, to bear pain better for the strains they had heard and never could forget. He endeared to us every instrument for which he wrote, not forgetting to give solos even to the humblest of them. From his instrumentation, so pure and transparent, one would suppose him to have been the happiest of men, as though he sent to us the cheerful message to bear life, while he expressed his suffering in prayer to Him on High. He always used in moderation the powers of the orchestra, obeying the words, "Oh, it is excellent to have a giant's strength, but it is tyrannous to use it like a giant." He did not want freedom, as the noblest never do, wishing only for the highest expressions of his emotions, which he found on the lofty plane of his conception of harmonious beauty. Unlike the modern writers, he took no delight in pounding out effects, but lived up, even in his greatest *forte*—the storm in the sixth Symphony and the climax in the ninth Symphony's first movement—to Emerson's words, "A gentleman makes no noise." Painful as his deafness was to him, it was not wholly a misfortune, considering the results. He was saved the torrents of twaddle such men are obliged to hear and notice with civility, partaking only of that which interested him and was worthy of absorption. So, when he speaks, it is rare, tuneful information, free from dross, full of boundless mental wealth, literally "golden apples in a network of silver." The command for obedience, given him early in life, was no hardship to him, for he saw—and this is genius—that by far the greater task, that of planning and bearing the responsibility, lay with the commander, whom to honour by obeying was a happy privilege. This subject, so misunderstood by the ignorant majority, he had mastered. It gave him absolute command over himself, and enabled him to write in one of his last quartettes the defying challenge: "Muss es sein? Es muss sein!" ("Must it be? It must be.") And so he toiled up the rocky road till he might have seen from Parnassus millions of lovers attuning their lyres and their minds to render with affection what he conceived on and between the five narrow lines, that also put a girdle around the earth and might well bear the words, "What God hath wrought."

Though nothing short of greatness is competent to give a worthy description of his principal compositions, the writer cannot close this article without such an attempt. While their order, as given in the Thematic Catalogue, by no means represents their dates of composition, the earlier works succeeded one another quite nearly as given. First (Opus 1) we come upon Three Trios, of so perfect a type, which even he has not excelled by his later ones, except in scope. And yet Haydn advised him against publishing No. 3! At first, they do not appear so remarkable, until one has passed through many experiences with other authors, and some of them great. Then, after tasting of the empty ceremonies of the modern key-board, one plays once more, with the friends of old, these honest, lovely trios.

With Opus 2 begin his piano sonatas, thirty-two in number, excepting a few earlier ones, not usually counted in. Covering every mood, every kind of technical difficulty, satisfying every

refined nature of any clime, they are the true goal of every pianist who is a real musician and not a mere mechanic. It is not possible to grade them according to difficulty, as this varies, and is either mental, moral, or technical. But it is safe to say that the easiest one is Opus 49, No. 2, succeeded by Opus 49, No. 1, and Opus 79, and the most difficult ones, Opus 101, 106, and 111, the latter being the most dignified conception ever placed upon the keys. Taken altogether, they are, in themselves, a lifelong education, capable of moulding the mind toward the highest ideal, particularly if they are committed to memory by easy stages, in from three to five years.

Then there are sonatas for piano and violin, the greatest being the one in A, Opus 47, dedicated to the violinist Kreutzer; sonatas for piano and violoncello; trios for piano, violin, and cello, of which the one in B flat, Opus 97, is the most celebrated.

Omitting many other works as beautiful, we come to the piano concertos, of which there are five—the youthful, happy No. 1 in C major; the more serious, but not much older, No. 2 in B flat; the greater No. 3 in C minor; the ineffably poetic No. 4 in G major; and finally the greatest, No. 5 in E flat, the climax of everything ever written for piano and orchestra. To a few of these he wrote cadenzas, but they were mere hints, without any attempt at brilliancy. He doubtless intended each great player to write some best suited to his own imagination. Those who responded and had their cadenzas published were Rubinstein, Clara Schumann, Reinecke, and Moscheles. The last was an excellent pupil of Beethoven, and kept closer to the conservative side of his great master; he was also honoured by being invited to make the piano score of Beethoven's only opera, *Fidelio*.

In the orchestral department, Beethoven gave us the same gigantic growth and variety that he did for the piano, and the immortal nine symphonies must be considered the Yosemite Valley of his realm. Of these, the ninth appears to represent the entire gamut, from chaos to man, making the latter sing the praises and wonder of the Creator. In the opening movement there is nothing but the void, varied only by distant thunder and occasional lightning. Here the hard, uncompromising chord of D minor is spelled out, set up, and then taken down again as unsuited. Again the kettledrum is heard, with more flashing, when a second theme timidly approaches, but soon vanishes, asphyxiated by the sulphurous fumes from the fissures of the earth. Suddenly, the most terrific convulsion takes place; mountains tremble, lakes of fire are running down abysses, and the hills are vomiting boulders and millions of sparks, while broad streams of lava are seeking the distant levels, hitherto unharmed. And all this is pictured simply by massive chords, quivering and chained together, with both kettledrums used, and not exceeding thirty-eight bars!

After the great tumult has subsided, the simple original theme proceeds to cool things down, and the first movement closes with a descending and rising double-bass figure, over which the wind instruments pour their lamentations, the saddest desolation ever pictured in the tone-world. Finally, a few weird, spasmodic, mad shrieks of the diminished chord of the seventh are heard, and the first theme in unisons falls exhausted to the unhappy earth. Thus closes the first movement. The scherzo that follows appears like an entr'acte between this earthquake and the slow movement, showing in its more friendly trio clearing weather and hopeful signs for a long peace and goodwill on earth. The groundwork thus finished, the light appears with the coming of the *adagio sostenuto*, the stateliest and most picturesque movement we have for orchestra. The unfolding of vegetation is shown in the caressing voices of the wind instruments, and the listener's soul is filled with wondrous fragrance and content. Occasionally, the beasts of the forests are heard through a few horn passages, but they are soon hushed by the gentler breezes closer to us. The whole atmosphere is a perfect introduction to the great Hymn of Praise, which is gradually ushered in with the fortissimo opening of the Finale. Now follow a few short recitatives, alternating with brief reminiscences from former movements, when in the 'cello unisono is first heard the theme, chosen to fill the musical sky with "Charity for All, Malice toward None." The music to the words, "And the Cherub stands before God," is a stroke of

genius appropriately placed before the great march that summons all happy souls to the realm of divine joy, expressed soon afterward by the full chorus and orchestra. The starry firmament, "Brothers, above the starry tent must dwell a dear Father," is pictured by the diminished chord of the seventh in a high octave, pianissimo, to the gentle, mysterious pulsations of the kettledrum on a coming to a full stop. Soon after, a vocal solo quartette of great difficulty occurs, leading to the closing of the work by the orchestra in a perfect delirium of hallelujahs. From time to time critics have appeared who have thought the theme to the "Ode of Joy" not worthy of Beethoven. It is not stirring, like the "Marseillaise" (which is the very finest national air we have), that succeeds in attracting men to their greatest danger. True; but, remember, Beethoven is rearing a monument to everlasting peace. What could be grander than the unity and simplicity of the modest air given out by the 'celli in unison? It is but a speck of sunlight on the symphonic canvas of the mind, but ere long it reveals a beautiful day in nature. Soon other instruments take it up in varied forms, until a full chorus triumphantly vindicates its purpose. The higher the dear flag shall float in the sky, the more unpretentious it stands deep in the earth. May it thus take root and last as long as our theme!

This Ninth Symphony, Opus 125, was written between November, 1823, and February, 1824, and first performed on May 7, 1824, at the Kärnthner Thor Theater, Vienna.

Of other orchestral works, there are several overtures, the music to *Egmont*—in which the number, "Clara's Death," is one of his most touching creations. We breathe there an atmosphere in which, like one awakening from a glorified dream, we find our pillow moistened with tears—and two in which the piano again plays a part: the Triple Concerto in C, Op. 56, for piano, violin and 'cello, and the Choral Fantasia, Op. 80, in which a chorus assists. He also wrote two masses, one in C, Op. 86, the other in D, Op. 123, called *Missa Solennis*. Both are well arranged for four hands. The former will be found the more enjoyable on the piano. His only oratorio is *Christ on the Mount of Olives*, Op. 85. Of songs, there are the six, Op. 98, "An die ferne Geliebte" ("To the Distant Beloved"), and some others, the greatest being "Adelaide."

In connection with this summary of works, it is but just to speak of Franz Liszt in glowing terms for his admirable labours in presenting some of them for the piano, as either arrangements or transcriptions for two hands. He not only made them accessible to thousands, unable to hear their orchestral setting, but preserved in an eminent degree the individual instrumental colouring. In this field, and as a pianist, he was a veritable First Napoleon, while as a composer he is empty, noisy, blatant, and might well be called by Victor Hugo's expression—the Little Napoleon. Liszt arranged the nine Symphonies, the wonderful Septette, Op. 20, a few songs, chiefly among them: "To the Distant Beloved," Op. 98, and "Adelaide," Op. 46, and some vocal portions from *Egmont*, Op. 84. All honour to him for this great and patient labour, that should stand as his great monument in legitimate technic for all time!

Beethoven died of dropsy, in his beloved Vienna, on March 26, 1827, during one of the most terrific thunderstorms that ever passed over that city. On one occasion his physician expressed great regret at causing him pain by his operation. Beethoven replied, "Oh, no matter, doctor; water from the body is better than water from the pen." The deep earnestness of this reply was the moral key-note of his being. It evolved with attentive care the dew-drop, Op. 119, No. 1, or the immortal Op. 111, a pledge kept with fidelity whether given to a child or to a king.

One of his favourite sayings was, "Our time needs stronger souls." Some years ago a prominent art journal in Germany contrasted his characteristics with those of other authors, Chopin among them. Referring to the latter as one who preferred the artificial atmosphere of feminine incense to the command from God to achieve immortality, it remarked, "Chopin dreamed beautiful things, Beethoven did them!"

In conclusion, it will interest the reader to hear the verdict upon him of his distinguished contemporary, Franz Schubert, who said, "He can do anything, but we cannot yet understand all. Much water must yet flow down the Danube before it will be universally understood what this man has created. He is

not only the richest and most sublime of tone-poets, but also the boldest. He is equally strong in the dramatic as in the epic; in the lyric as in the prose; in short, he can do everything. The relation in which Mozart stands to him is as Schiller to Shakespeare: Schiller is already understood—Shakespeare by no means. All comprehend Mozart, Beethoven but few, unless they are gifted with a deep mind but yet more heart, and have been disappointed in a deep love or have experienced other tribulations."

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational Purposes,

CONSISTING OF
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from p. 57.)

PIANOFORTE DUETS.

(STEP II.)

Goodall, Cecil. Pantomime Scenes:—

No. 1. "Harlequin," in F. Fresh and cheerful.

No. 2. "Columbine," in A minor. The primo part requires an elegant and graceful performance.

Gurlitt, C. Op. 124. Sonatinas:—

No. 1, in C. Vivace, Andante maestoso, Allegro capriccioso. The entire work is cheerful and agreeably animated.

No. 2, in F. Allegro non troppo, Largo, Allegretto scherzando. The largo has to be played with a rich and full tone, the last movement, however, with a light and crisp touch.

Gurlitt, C. Progressive Sonatinas:—

No. 4. *André, A.* In G. One movement only. Simple, easy, and amusing.

No. 5. *André, A.* In F. Moderato, Rondo. Each movement fills only one page, therefore the whole might be learned in two lessons.

No. 6. *Schmitt, Jacob.* In D. Moderato, Rondo. Can be well recommended for its natural and pleasing effect.

No. 7. *Gurlitt, C.* In F. Andantino, Allegretto. Will prove very useful, as the movements have a different expression.

Gurlitt, C. Twelve Rondinos, arranged and fingered:—

No. 1. *Schmitt, J.* In D. Very bright and entertaining.

No. 2. *Cserny, C.* In C. In the movement of a German (slow) waltz.

No. 3. *Spahn, C.* In A minor. Very lively, and in its way even brilliant.

No. 4. *Pleyel, I.* In G. Cheerful and pleasantly animated.

No. 5. *Diabelli, A.* In G. Popular and easy.

No. 6. *Reinecke, C.* In D. Very pretty.

No. 7. *Kuhlau, F.* In D minor. May be highly recommended.

No. 8. *Haydn, J.* In F. In the minuetto time. Cheerful and bright.

No. 9. *Weber, C. M. von.* In C. Very fascinating.

No. 10. See STEP III.

No. 11. *Scarlatti, D.* In A minor. Original and quaint.

No. 12. See STEP III.

Clare, Henry St. Double Stars. Duets:—

No. 1. "A che la Morte." Verdi. In F.

No. 2. "Annie Laurie." Scotch air.

No. 3. "Bonnie Dundee." Scotch air, in G.

No. 4. "Home, Sweet Home." English air, in F.

No. 5. "La Donna e Mobile." Verdi. In G.

No. 6. "Io son Ricco," from Donizetti's *Elisir*, in C. (Might also be played in STEP I.)

No. 7. "March," from Rossini's *William Tell*, in C.

No. 8. "Morning and Evening Hymn," in G.

*No. 9. "O dolce concerto," from Mozart's *Magic Flute*, in G.

No. 10. "O Logie o' Buchan." Scotch air, in G.

*No. 11. "Rataplan," from Donizetti's *Figlia del Reggimento*, in G.

*No. 12. "Bilse, Sturm Marsch Galop," in F.

No. 13. "Blue Bells of Scotland," in G.

No. 14. "The British Grenadiers," in C.

*No. 15. "Waltz," from Rossini's *William Tell*, in G.

No. 16. "Brindisi," from Donizetti's *Lucrezia*, in C.

No. 17. "La Mélancolie," from Prume's Violin piece, in G.

*No. 18. "Festival March," by Stunz, in D.

No. 19. "La dernière Valse d'un Fou," in E flat.

No. 20. "Polonaise," by Count Oginski, in F.

No. 21. "Danse des Elfes," by Reissiger, in A flat.

*No. 22. "Polonaise," from Spohr's *Faust*, in C.

The pieces marked * are particularly recommended, although the whole collection will prove eminently useful, as it offers at once pleasure and material for study of time and rhythm.

Diabelli, Anton. Op. 152. Duos agréables :—

No. 1, in C. Allegro, Andante (Romance), Rondo. Written in the pleasing and natural style for which Diabelli, one of the best educational authors, has often been praised.

No. 2, in G. Allegro moderato, Andante cantabile, Rondo.

No. 3, in D. Allegro, Andante, Rondeau militaire.

Like No. 1, both Nos. 2 and 3 cannot be too highly recommended for their excellent construction, clearness of expression, and natural and agreeable melodies.

Diabelli, A. Op. 149, 28 Melodious Exercises in four books.

Book I. See Step I.

Book II. Nos. 8, 9 and 10 may be taken in Step I. No. 11, Romanza in G major. No. 12, Andante (Minuetto), in F. No. 13, Allegro, in F. No. 14, Polonaise and Trio, in F and F minor.

Book III. No. 15, Andante cantabile, in D. No. 16, Scherzo in D. No. 17, Rondino in D. No. 18, Andante cantabile, in D minor. No. 19, Allegretto, in D minor. No. 20, Hongroise, in D minor.

Book IV. No. 21, Andante Amoroso, in A. No. 22, Allegretto. No. 23, Polonaise. No. 24, Andante cantabile. No. 25, Allegro. No. 26, Allegro (Alla Turca). These three pieces are in A minor. No. 27, Andante, in E. No. 28, Allegro, in E minor.

The 28 pieces fully deserve their title "melodious," and the pupil will experience real pleasure in practising them.

Diabelli, A. Duet, in G. This Sonatina is one of the best known, and needs no further recommendation.

Diabelli, A. Duet, in D (Op. 33), Allegro, Andante, Rondo. A capital study for pupils who are not firm in keeping time.

Lee, Maurice. "La Chasse," Rondoletto, in C. Bright and fresh.

Dorn, Ed. "Brighteyes." Mazurka in C minor. Requires strong accents and an animated performance.

Clark, Scotson. Marche indienne, in C. Written in a popular style.

Clark, Scotson. Marche aux flambeaux, in C. This piece enjoys great popularity.

Naumann, T. W. Three Duets.

No. 1. Polka, in C. Very fresh and popular.

No. 2. See STEP I.

No. 3. March, in B flat. Very pleasing.

Mozart, W. A. Three celebrated Valses arranged by John L. Hatton. No. 1, B flat. No. 2, C. No. 3, in C. Good pieces for recreation.

Mozart, W. A. Two Sonatas.

No. 1, B flat. No. 2, D. These ever fresh, natural, beautiful and effective works need no recommendation.

(To be continued.)

LETTER FROM LEIPZIG.

THE eighteenth Gewandhaus Concert of the present season was to have been graced by the presence of the King and Queen of Saxony, but the illness of the King prevented the attendance of their Majesties. The programme was simplicity itself, but at the same time well worthy to have been set before a king. It consisted of Beethoven's music to *Egmont* (the complete work, not the overture merely) and Schumann's Symphony in B flat. For their part in the first-named work special praise is due to Fräulein Anna Münch, the solo vocalist, and to Herr Geidner, the reciter. The orchestra, in both works, acquitted itself admirably.

At the nineteenth concert that eminent 'cellist, Herr Julius Klengel, made his *reentrée*, receiving a hearty welcome. His contributions included Haydn's agreeable Concerto (which Herr Klengel has himself edited and modernized in a skilful and at the same time reverent manner), and a Nocturne and Tarantelle of his own composition. The cadenza which Klengel has added to Haydn's Concerto is tasteful and brilliant, but of excessive length. The vocalist at this concert—Frau Marie Wittich, from the Dresden Royal Opera—scored a great success, and, what is more, deserved it. Her voice is an exceedingly fine one, and her style excellent. She has the "true human note." A novelty called "Vineta," by Vincenz Lachner—a very fine work, by the bye—she sang with a passionate fervour that was absolutely thrilling. Her success was no less remarkable in "Widmung," and other songs by Schumann. Rossini's *Tell* overture and Schubert's C major Symphony gave the orchestra a chance of showing their mettle in styles wide as the poles asunder.

At the twentieth concert Albert Dietrich's beautiful Symphony—so unaccountably and unjustifiably neglected by concert-givers—was performed, and thoroughly pleased the audience and the composer, who is still living in Leipzig. Herr Fritz Blumer, a pianist educated at our Conservatoire, played List's E flat Concerto in fine style; also solo pieces by Rubinstein, Schubert, and Leschetizky. Showy and elegant execution Herr Blumer certainly possesses; his deficiency is in depth and the intellectual—defects which the general public are apt not to notice, fortunately for pianists. Mendelssohn's "Hear my Prayer," and two *Lieder* by Schumann, completed the programme. Frau Steinbach-Jahns, who sang the solo in the Psalm as well as the *Lieder* just mentioned, thoroughly pleased the audience, and was accorded the welcome always reserved for old favourites.

The twenty-first Gewandhaus Concert opened with the Prelude to *Parsifal*, and was followed by the "Prize Song" from *Die Meistersinger*, sung by Herr Willy Birrenkoven. This singer's voice is not of pleasing quality throughout, though he has some good notes. He neglects the *mezza voce* altogether, and sings either *pp.* or *ff.*, but his intonation and pronunciation leave little to be desired. Herr Birrenkoven was also heard in songs by Schubert, Schumann, and Cornelius. At the same concert the orchestra gave fine renderings of Beethoven's C minor Symphony, and the variations on a theme of Haydn by Johannes Brahms.

The last concert of the present season took place on the 15th of March, Beethoven's Ninth Symphony being the *pièce de résistance*, the programme also including the Gloria from Cherubini's Mass in D minor.

Of other concerts, the most noteworthy was that given by Messrs. Ben Davies, Johannes Wolff, and Theodor Plowitz. Its artistic success was very great, but unfortunately the audience was only a small one. Mr. Davies sang a recitative and air from Handel's *Jephtha*, a recitative and air from Sullivan's *Martyr of Antioch*, and songs by Gounod and Pacini. His

excellent voice and captivating style are probably well known to your readers, so I need say no more than that they received instant recognition here. Herr Wolff played a somewhat forced and uninspired violin solo by Sgambati, a valse-caprice by Wieniawski, and a serenade by Pierné. He also joined Herr Plowitz in the Kreutzer Sonata, and Grieg's Sonata for violin and pianoforte in C minor.

Our Singakademie gave a performance of Haydn's *Creation* before a very large audience—in fact, the house was almost sold out. It is a good sign for art that the public still take delight in the simple beauties of this glorious work.

On the 16th of February Herr Emil Pinks, a young and promising tenor, gave a vocal recital at the old Gewandhaus. The occasion was made unusually interesting by the presence of Dr. Reinecke, who accompanied all the songs, and played, with Herr Prill, Schubert's "Rondo brillant" in B minor. In songs by Mozart, Reinecke, and others, Herr Pinks proved himself an earnest and painstaking, if not yet a great artist, and there can be little doubt that a brilliant future lies before him. His powers in concerted music were happily displayed in Schumann's "Spanische Liederspiel," in which he was joined by Fräulein Strauss-Kurzweily, Fräulein Bödcher, and Herr Robert Leideritz.

OUR MUSIC PAGES.

SEVERAL works by the talented young composer, Max Reger, have recently been noticed in our columns, and we now present to our readers an organ prelude, entitled "Come, sweet Death" ("Komm, süsser Tod"). The subject of death is one on which poets and musicians love to dwell; especially the latter. The thought of death is always more or less sad, although to many who are "weary and heavy laden" it is, doubtless, associated with freedom from suffering, and, therefore, not unwelcome. The minor tones of Max Reger's Prelude are most appropriate, while the constantly changing, or apparently changing, harmonies give to it, as it were, a feeling of strange uncertainty. The measured movement of the pedal part seems to tell of inexorable fate. This short but elaborately wrought piece requires, on the part of the interpreter, the most careful attention to phrasing and to lights and shades; a slight distortion of meaning is capable of producing great confusion therein.

Reviews of New Music and New Editions.

Twelve melodische Etüden zur Bildung der Geläufigkeit, des Rhythmus und Vortrags. Melodic studies for the development of technique, rhythm, and style. By RICHARD KLEINMICHEL. Op. 57. 3 books. (Edition Nos. 6192 a-c, each net 1s.) London: Augener & Co.

THESE are three admirable books of studies, whether judged as compositions or from an educational and technical point of view. They contain much that is new and interesting in subject-matter, but are intended specially to give fluency and strength to the fingers, and they are to some degree progressive in point of difficulty. Nos. 6, 7, and 8 in Book II. are written in varied rhythm, and offer, in addition, scope for the study of *staccato*. No. 9, Book III. ("Alla Serenata Española"), is highly characteristic, and is a charming little piece apart from its usefulness as a study for the development of style. No. 10 introduces short trills; No. 11, the longest study of the entire set, is well calculated to give strength in playing difficult passages and *arpeggi* in the left hand, and No. 12 has five pages devoted exclusively to *staccato*

chords in both hands. No. 1 in Book I., a velocity study, calls for special remark on account of the difficult but extremely useful fingering given by the composer, one which trains the student effectively in passing the thumb under the fingers, and the fingers over the thumb. We have every reason to believe that these studies will rank high as an educational work, and that teachers will recognise their utility as soon as they become acquainted with them. The degree of difficulty is about that of Czerny's *Kunst der Fingerfertigkeit*.

Studies and Pieces for the Pianoforte contained in the Syllabus of the Incorporated Society of Musicians for Examinations in Music, 1894. Advanced Grade. (Edition No. 6481d, net 1s.) London: Augener & Co.

THE remarks we passed last month with regard to the three books of examination studies and pieces for the preliminary, elementary, and intermediate grades, apply with equal force to the volume now before us, containing all the studies and pieces required for the advanced grade, viz., Czerny, two studies, Op. 740, Nos. 39 and 50; Handel, fugue in F, from 2nd suite; Beethoven, Sonata, Op. 22 (first movement).

Messrs. Augener & Co. have spared no expense or pains in providing candidates with a thoroughly reliable edition of the music required, clearly printed, fully fingered, etc., and at a marvellously low price.

Trois pièces caractéristiques (Drei Charakterstücke). 1. Dans le Jardin (Im Garten). 2. Rêve du Printemps (Frühlingstraum). 3. Agaceries (Neckereien). Par ANTON STRELEZKI. London: Augener & Co.

THE first of these pieces, "Dans le jardin," is of a playful character, and likely to please young players; the second, "Rêve du Printemps," is a delightful little romance, very pretty and pathetic; and the third, "Agaceries," is a short sparkling piece marked *poco vivace scherzando*, as light and fanciful as the title suggests. They ought to prove very successful as teaching pieces, and as such deserve our heartiest recommendation, being more suitable for this purpose than anything we have hitherto seen of Mr. Strelezki's. They are easier than those we are accustomed to have from his pen, and we are of opinion that if this composer would write a number of pieces of this grade of difficulty he would do the teaching fraternity a service, as they are exactly the kind of pieces which seem to be in greatest demand.

Toccata for the Pianoforte. By AMINA GOODWIN. London: Augener & Co.

THIS is the second time we have had the pleasure of meeting with this lady's praiseworthy compositions, and it is gratifying to find that this piece in no wise falls short of the first. It may best be described as an Étude which offers some useful material for practice without being difficult, but it must not be inferred from this that the piece is merely a dry exercise; on the contrary, like many studies, it is distinctly melodious in character, and, as a piece, should be favourably received.

Anthologie Classique et Moderne. No. 93, Le Petit Rier, Air varié, by J. B. CRAMER. No. 94, Allegro and Andante from Sonata in C (Op. 55), by F. KUHLAU. No. 95, Fugue, in F, from 2nd suite, by HANDEL. London: Augener & Co.

ALL three of these pieces—each of which is of a different style—are eminently adapted for teaching purposes, and being progressive as regards their degrees of difficulty, they can be used with advantage one after the other.

The Kuhlau *Allegro and Andante* contains a wealth of detail in the way of phrasing, etc., which the young player would overlook in a piece presenting greater technical difficulties. Hence its chief recommendation. The Cramer Air, in B flat, cannot fail to attract. It contains some very simple "rhythmical problems," which are just the thing to introduce at this stage of the pupil's progress. The Handel Fugue, in F major, will not appeal to the fancy of young people so directly as the two previous numbers, but it is important for the proper musical cultivation of their minds that they should gain an early insight into the works of the old masters, and this number supplies a fitting opportunity. Each piece is most carefully edited, phrased, and fingered on the Continental plan.

Andante and Variations in B flat major. By FELIX MENDELSSOHN-BARTHOLDY. Op. 83. Arranged for Pianoforte duet. (Edition No. 8574, net, 1s.) London: Augener & Co.

THE latest addition to Messrs. Augener & Co.'s series of Mendelssohn's music arranged for pianoforte duet is a notable one, and amateurs will be glad to possess in this cheap and excellently printed form the composer's own arrangement of the *Andante and Variations*, in B flat. The number of the latter is put down at eight, but as the last variation contains three distinct movements, all of varying character (*allegro molto agitato*, $\frac{3}{8}$; *andante come I.*, $\frac{3}{4}$; and *allegro assai vivace*, $\frac{12}{8}$), a less modest composer would have been within his right in stating the number of variations to be ten. The present edition has been judiciously fingered, and is complete in every respect.

Loose Blätter, kleine Klavierstücke. By MAX REGER. Op. 13. (Edition No. 6,333; net, 2s.) London: Augener & Co.

THIS is pre-eminently the day of short pieces for the pianoforte: Grieg writes his lyrical tone-pictures and Brahms his Ballads and Intermezzi. And so here we have a collection of pieces of very moderate compass. And they all have titles, and are none the worse on that account. The "Valse" (No. 2), which has a touch of Chopin, is graceful. The "Scherzoso" (No. 3) is fresh and piquant; the brief "Trio," with its quiet, questioning motive, is an excellent contrast. "Prelude and Fugue" (No. 6) is a somewhat alarming title, but the music is of light and agreeable texture; "Fughetta" would, perhaps, have been a more suitable name for the second piece. No. 8, headed by two points of interrogation—a kind of double "Warum," we presume—is expressive, though in the matter of harmony somewhat forced. The "Appassionato" (No. 11) is effective. The "Marcia Funèbre" may not display marked individuality, but it is interesting. The last number is a showy "À la Hongroise." The composer in these pieces has taken great pains with the pianoforte writing. Some of the numbers are comparatively easy; but in the more elaborate the difficulties are surmountable, and, being of legitimate kind, are worth surmounting.

Overture, "Ruy Blas." By MENDELSSOHN. Op. 95. Transcribed for pianoforte duet (Edition No. 8,573; net, 1s.), and for 2 pianofortes, 8 hands (Edition No. 6,659, net, 2s.), by E. Pauer. London: Augener & Co.

THIS favourite overture of Mendelssohn's appeared last month as a piano solo; this month we have it differently arranged, namely, as piano duet for four hands and for two pianos (eight hands). The latter arrangement produces an exceptionally brilliant effect, as one might expect from the character of the work, many of the passages calling

for considerable force in the rendering. Messrs. Augener have now a varied collection of favourite pieces arranged for two pianofortes, which steadily increases, and is particularly acceptable, deserving the attention of principals of schools.

Twelve Short Studies for the Violoncello, without thumb positions. By CARL SCHROEDER. Op. 67. (Edition No. 7,779; net, 1s.) London: Augener & Co.

THIS little book of easy studies for violoncello is apparently the result of an intimate acquaintance with the requirements of a teacher of the instrument. They are essentially of a technical character, and embrace studies in bowing, fingering, arpeggi, shifting, skipping strings, gliding the finger, the springing stroke, &c. To teacher and student alike they will prove invaluable, and it is with pleasure we notice the appearance of works which are designed to lighten the arduous work of those who give practical instruction in playing on stringed instruments.

Album Classique pour Viola et Piano. (Edition No. 5,566; net, 1s. 6d.) London: Augener & Co.

VIOLISTS will do well to add this collection of nine classical pieces to their repertoire. They are exceedingly well adapted for the instrument, and form a handy set of solos for study or amusement. Everything that would render the volume a useful one for the purpose of instruction has been done, and therefore no one who invests in a copy will be disappointed. The contents are: Purcell, "Mélodie"; Bach, "Gavotte"; Corelli, "Adagio religioso"; Mendelssohn, "Minnelied"; Chopin, "Nocturne"; Spohr, "Larghetto"; Schumann, "Lied"; Schubert, "Schwanengesang"; Mozart, "Agnus Dei."

Select Songs from the Oratorios and Operas of G. F. Handel. Edited by H. HEALE. No. 9, "Sing songs of praise." Recit. and Air, from *Esther*. No. 10, "In the battle, fame pursuing." Recit. and Air, from *Deborah*. No. 11, "Thou shalt bring them in." Air, from *Israel in Egypt*. No. 12, "My soul awakens." Air, from *Admeto*. London: Augener & Co.

LOVERS of Handel's music will welcome the latest instalment of his songs. Passing over the tenor Recit. and Air from *Esther*, and the Airs from *Deborah* and *Israel in Egypt* for contralto, which are too well known to require detailed reference, we would draw special attention to the last on the list, "My soul awakens," for contralto (from the opera *Admeto*), with Italian and English words, which will probably come as a surprise to many. The editor has done wisely to include it in this collection, and it deserves a prominent place there as an illustration of Handel in one of his very happiest moments as a writer of solos. The songs under notice have been edited with H. Heale's customary care and attention to the minutest detail.

"*Love is a Sickness full of Woes.*" Madrigal for six-part chorus. By PERCY PITT. (Edition No. 14,121; net, 4d.) London: Augener & Co.

THIS madrigal is written for first and second soprano, alto, tenor, and first and second bass; and, by doubling the extreme voices, the composer has handicapped himself somewhat in his endeavours to produce an evenly balanced part-song, the music for the outer voices being sometimes so heavy as to make the inner parts appear thin and weak by contrast. In form and general treatment, however, with this exception, there is much to appreciate in the composition, which contains some clever little touches and gives promise of much better things to come from this young composer.

Two Hymns on the Passion, for four-part chorus, with organ accompaniment. By W. T. BEST. (Edition No. 9,114; net, 4d.) London: Augener & Co.

THE first of these hymns is the well-known translation of the ancient Latin *Stabat Mater*, beginning, "At the Cross her station keeping." The music is constructed on the broad and dignified lines of the German chorale. Practically, the melody is the same for each verse, and sufficient variety is obtained by differing harmonies and varying organ accompaniment, while the melody is effectively and smoothly transposed higher in the last verse. The second hymn is, "When I survey the wondrous Cross," which seems strange in any other dress than "Rockingham." Mr. Best's setting—more modern in form than the first hymn—has much to recommend it, and will doubtless have a wide circulation.

"*O Mistress Mine*." Song by E. R. DAYMOND. London: Augener & Co.

HERE we have a charming little song, well in keeping with the old-world flavour of Shakespeare's words. Tenors on the look-out for something pleasing and uncommon cannot do better than to add this song to their repertoire.

Operatic Choruses, arranged for female voices, with piano-forte accompaniment, and English words. By H. HEALE. "Waken, Lords and Ladies gay" (Edition No. 4,161; net, 4d.); "The Hunt is up" (Edition No. 4,162; net, 4d.); "Bride, upon thy Marriage Day" (Edition No. 4,163; net, 3d.). London: Augener & Co.

EACH of the three numbers under notice is an excerpt from Weber's *Der Freischütz*. The first is arranged for two sopranos and two altos, the first soprano frequently touching G, and the second contralto going as low as G sharp. There is plenty of material in this part-song for an advanced school class. The second, which is also a hunting song, is written for the same four voices, with a compass extending from G sharp for the first soprano to the second line below the treble clef for the second alto. It is a spirited and most melodious chorus, the effect of which, by the way, with the reiterated imitation of "the horn of the hunter," we can scarcely picture when sung by ladies. The bridal chorus is simpler, but very effectively arranged for first and second sopranos. This will be found useful for the more elementary school classes.

"*MUSIC*," an Ode by A. C. SWINBURNE. Set to music for soprano solo, chorus, and orchestra, by CHARLES WOOD. (Edition No. 9,105; price 2s., net.) London: Augener & Co.

MUSIC is a subject which naturally lends itself to musical treatment, and the poet's expressive poem has rendered good service to the talented young musician. Without the orchestral colouring it is, of course, impossible to form a definite opinion of this work, but it is easy to see that the music is broad and dignified. The influence of Wagner and Brahms is felt—two of the strongest influences of the present day; but nowhere is there any intentional imitation of the mannerisms of these two masters. The opening chorus, with its "enkindling" sounds and marked contrasts, is impressive. The soprano solo, an *Andante tranquillo* in the placid key of G, is plain, but not poor: the harmonies are interesting, and the "sea" climax, followed by the soft coda, is highly effective. The third section, with its sustained phrases for the voices, its "bird" figure in the accompaniment, and, generally, its stately character, forms a worthy close to the work. This Ode is to be performed at the opening of the new building of the Royal College of Music early in May.

Ave Maria (Prayer of the Warrior's Betrothed). Song with violin obligato, from the cantata, "Idylls of the Moon." By EDITH SWEPSTONE. London: Augener & Co.

THE cantata, "Idylls of the Moon," from which this song is an excerpt, was reviewed in the December number of the MONTHLY MUSICAL RECORD for 1892, and attention was then drawn to it and the "Lullaby" which occurs in the same work. The song is written with an obligato violin part, which, unless the pianist has sufficient experience to enable him to supply where required, is indispensable. A separate part for the voice is given in this edition. As to the merits of the composition itself, we may add that the sweet pathetic character of the melody (with an accompaniment in the style of Gounod) gives the singer ample opportunity of displaying power of expression. Compass from A to E.

Fünf Lieder, Op. 12. By MAX REGER. (Edition No. 8,890c; net, 1s.) London: Augener & Co.

"GOD'S ACRE" is the title of the first song, and the lugubrious opening symphony of these bars is quite appropriate. But until the close on the major chord there is no relief from the gloom—nay, by harmonic colouring the latter is intensified—and the effect is in inverse proportion to the means. In No. 2, "The Dead Swallow," the voice part is scarcely a grateful one for the singer; the accompaniment, however, is interesting, though somewhat *tourmenté*. Again, "A Dream Kiss," No. 3, is spoilt by excess of elaboration; the words admitted of simpler treatment. The composer has a picture to paint in No. 4, "A Soul's Greeting," which gives opportunity for sombre colouring; there is, however, pleasing variety of rhythm, and the music is impressive. The last song, "For Thee," is too intricate both in harmony and rhythm. Will the clever composer turn from his elaborate ways and win the favour of vocalists, also of humble, though necessary, accompanists? We have given the English titles, but all the songs have both German and English words.

Mediæval Music. By ROBERT CHARLES HOPE, F.S.A., F.R.S.L. London: Elliot Stock.

IT is, of course, impossible to give an account of music in the middle ages without referring to Greece, and accordingly ancient music comes in here for its share of notice. The difficulties concerning Greek systems of music are already sufficiently great, but Mr. Hope, who is at variance with modern authorities on the subject, seems to us to add to the perplexity. And in discussing the mediæval or ecclesiastical scales, his *true* Greek modes again create confusion. The fact is, Greek music so differed at different periods, and again Greek writers have been so differently interpreted, that to get a clear idea of Greek systems a large book, and not a short chapter, is indispensable. Mr. Hope rightly sneers at the some foolish and many unauthenticated traditions connected with St. Ambrose and St. Gregory. Why, however, does Mr. Hope say nothing about Coussemaker's conviction that the Hucbald of the 10th century did not write the "*Musica Enchiridis*"? And so again, why was Coussemaker not quoted in reference to Franko, or rather to the two Frankos? The chapter "*Measurable Music*" contains much interesting and valuable information. Mr. Hope mentions some "excellent" works for the practical study of counterpoint by Sir G. A. Macfarren, Dr. Bridge, and Mr. Ebenezer Prout; and then some "good" works by Cherubini, Richter, Ouseley, Davenport, and Fux. The order of names in the latter list is strange. Why was not Fux named first? The concluding chapter, "*Monodic or Harmonic Music*," gives a

Vorspiel
„Komm, süsser Tod!“

für

ORGEL

von

MAX REGER.

Largo.

1. MAN. $8'$ *mf*

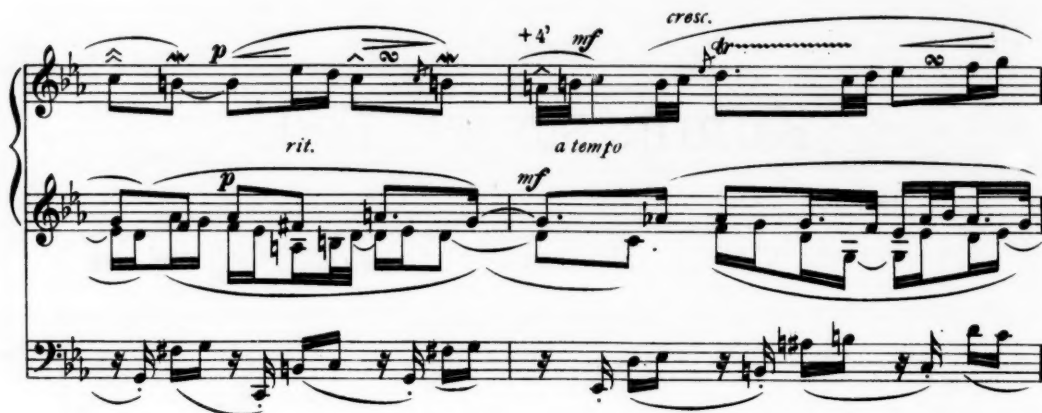
2. MAN. $8' + 4'$ *p*

PEDALE. $16' + 8'$ *p*

rit. - - *mf tempo*

* Das Zeichen \wedge bedeutet eine gelinde Dehnung der Note oder Pause, über der es steht; \llcorner u. \lrcorner haben „dynamische“ (Schweller) und „agogische“ Bedeutung.

* The sign \wedge denotes a slight lingering on the note or rest, over which it is placed; \llcorner & \lrcorner have “dynamic” (swell) and “agogic” meaning.



First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in 4/4 time and includes dynamic markings *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The tempo markings *rit.* (ritardando) and *a tempo* are also present. The notation includes various musical symbols such as slurs, ties, and accidentals.



Second system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in 4/4 time and includes dynamic markings *f* (forte), *decresc.* (decrescendo), and *pp* (pianissimo). The tempo marking *rit.* (ritardando) is also present. The notation includes various musical symbols such as slurs, ties, and accidentals.



Third system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in 4/4 time and includes dynamic markings *a tempo*, *mf* (mezzo-forte), *poco a poco* (little by little), *cresc.* (crescendo), and *f* (forte). The notation includes various musical symbols such as slurs, ties, and accidentals.

rit. *p* *4'* *a tempo* *pp*

The first system of music consists of three staves. The top staff (treble clef) begins with a *rit.* marking and a slur over a series of eighth notes. It then transitions to a *p* dynamic and a *4'* marking. The middle staff (middle clef) has a *pp* dynamic marking. The bottom staff (bass clef) continues the rhythmic pattern with eighth notes and slurs.

rit. *a tempo* *+ 4'* *f* *f+2'*

The second system continues the musical piece. It starts with a *rit.* marking and a slur. The top staff has an *a tempo* marking and a *+ 4'* marking. The middle staff has a *f* dynamic marking. The bottom staff has a *f+2'* marking. The music features complex rhythmic patterns with slurs and accents.

sempre cresc.

The third system of music shows a continuous crescendo, marked with *sempre cresc.* The music is written on three staves (treble, middle, and bass clefs) and features a variety of rhythmic figures, including slurs and accents, indicating a building intensity.

poco a poco dim.

4' *p*

2' *p*

sempre decresc. *ritard.* *pp*

usef
cho
at t
G sh
Cla
said
clea
fug

TH
Feb
have
audi
gran
the
refl
In f
mas
alleg
sche
Lan
one
The
intro
unc
ever
perf
resp
Phil
grat
pian
taste
ano
don
Men
with
very

TH
audi
equ
whic
peri
insp
nov
Leg
base
foll
to h
a m
rend
call
was
"L
and
violet
with
grea
from
sing
cord
worl
Miss
Edw
Cho
conc

useful outline of the various fundamental and chromatic chords. Mr. Hope states that "Bach used minor chords at the end of his preludes, but not of his fugues." The G sharp minor fugue of the first part of the Well-tempered Clavier ends with a minor chord. It may possibly be said that the accidental of the autograph is not altogether clear. But what about the final chord of the A minor fugue of the second part?

Operas and Concerts.

PHILHARMONIC SOCIETY.

THE concert of this society at Queen's Hall on the last day of February was a very successful one, and although some might have regretted the change of locality, the general feeling of the audience was favourable to the new hall. An interesting programme included the Symphony in B minor of Tschalkowsky, the last of his larger productions. It is a splendid composition, reflecting the greatest credit upon the modern Russian school. In fact, it is not too high praise to speak of this symphony as a masterpiece for the orchestra, and one that will endure. The allegro is most ingenious, fresh, and graceful, and the animated scherzo is full of novel and buoyant ideas. The "Adagio Lamentoso" has a sombre melancholy theme contrasted with one that is as sweet and soothing as the other is sad and pathetic. The Slavonic rhythms have a singular fascination, and they are introduced with the art of a master. The conclusion is very unconventional, and the entire work makes us regret more than ever the loss of a musician so endowed as Tschalkowsky. The performance, conducted by Dr. A. C. Mackenzie, was in every respect worthy of the music, and was, indeed, a triumph for the Philharmonic Society. Dr. Mackenzie was especially congratulated, as he deserved to be. Mr. Leonard Borwick was the pianist, and played Beethoven's E flat Concerto with admirable taste and skill. Goldmark's Overture, "Sakuntala," was another effective work for the orchestra, and ample justice was done to its merits. Miss Ella Russell sang "Infelice," by Mendelssohn, with good results, but we have heard it given with greater dramatic force; Miss Russell's tone was, however, very pure and agreeable, and her execution was artistic.

CRYSTAL PALACE CONCERTS.

THE concert on the 3rd of March did not attract a very large audience, but the music was excellent, and the performance equally so. It commenced with Wagner's *Faust* Overture, which is a very characteristic work of the composer's earlier period. Dr. von Bülow thought it was one of Wagner's finest inspirations, and many others have had the same opinion. The novelty of the concert was a Ballad for orchestra, entitled "The Legend of Excalibur," by Mr. Walter Wesché. The subject is based upon Tennyson's poem, but the composer has not entirely followed out the suggestions of the poet, and the auditor is left to his own fancy in many instances. Mr. Wesché's ballad made a most favourable impression, which was enhanced by the fine rendering of the Crystal Palace band. The composer was called to the orchestra and warmly applauded. The Symphony was Beethoven's in C, No. 1, and Liszt's Symphonic Poem, "Les Préludes," was included. These were admirably played, and conducted with Mr. Manns' usual ability. A concerto for violoncello by Haydn was performed by Herr Hugo Becker with great effect, and in some short solos Herr Becker displayed great technical skill. Mdlle. Olitzka was the vocalist; she is from the Moscow Opera House, and is a capable artist. Her singing of Beethoven's "Ah, perfido" was very good, and won cordial approval. On Saturday, the 17th, Gounod's sacred work, *The Redemption*, was performed, the solo vocalists being Miss Ella Russell, Miss Margaret Hoare, Miss Mackenzie, Mr. Edward Lloyd, and Mr. David Bispham. The Crystal Palace Choir and Orchestra were heard to advantage, and Mr. Manns conducted most efficiently.

POPULAR CONCERTS.

AT the concert of Monday, March 6th, Signor Piatti was unwell, but took his accustomed place in the orchestra in Schubert's fine Quintet, Op. 163. There were also Messrs. Joachim, Ries, Gibson, and Becker in the quintet which was a delightful item to the audience. Dvorák's Pianoforte Trio in B flat, Op. 21, was another interesting feature in which Herr Becker took the violoncello part. Miss Agnes Zimmermann and Dr. Joachim were at their best. The Saturday concert of the 10th was the last but one of the present season. Lady Hallé was the principal violinist, and Mdlle. Eibenschütz played three pianoforte studies by Thalberg, whose pieces appear to be more in vogue than they were. The technical ability of the lady gave them all possible charm and interest. Mr. Santley sang six songs by Mrs. Ellen Wright with great success. The concert included the second "Rasoumowski" Quintet of Beethoven, and the Pianoforte Quartet of Brahms in G minor, Op. 23, in which Mdlle. Eibenschütz, Lady Hallé, Signor Piatti, and Mr. Gibson performed admirably. The last Popular Concert of the present season was that given on Monday, March 19th, when Dr. Joachim performed some of the Hungarian dances of Brahms, arranged by himself for the violin. Signor Piatti played a Largo and Allegro of Veracini, and Mr. Leonard Borwick and Miss Agnes Zimmermann gave with brilliant effect the duet by M. Saint-Saëns on a theme of Beethoven. Mendelssohn's posthumous quintet in E flat was an attractive item, and Mr. Bispham sang with great skill and taste. Schumann's pianoforte quintet was also an interesting feature and was beautifully performed.

BACH CHOIR.

THE performance of Bach's Passion Music according to St. Matthew attracted an immense audience to the Queen's Hall, on Thursday, March 9th, when the work was given with the German text, and was conducted by Dr. Villiers Stanford. We do not remember such interest being taken in Bach's work for many years, and the performance may be highly commended. Mr. Norman Salmond sang the music allotted to the Saviour with much dignity and devotional feeling as well as with true vocal talent. Miss Marie Brema and Miss Fillunger deserved great praise, as did Mr. Robert Kaufmann, who came to London expressly for the occasion. Herr Kaufmann did ample justice to the music, which he gave with fine effect. The chorus and orchestra were efficient, and Dr. Stanford took great pains to procure a good *ensemble*. Mr. Bispham displayed great intelligence and artistic feeling.

MISCELLANEOUS MUSICAL ITEMS.

Two recitals of Gounod's *Faust* were given at the Queen's Hall. The second, on March 3rd, introduced Mdlle. Antoinette Trebelli as Marguerite; Miss Rosa Green undertook the two characters of Siebel and Martha, and acquitted herself well. Mr. Edward Lloyd sang with great taste and expression as the hero, and Mr. Brockbank won approval as Valentine. Mr. Arthur Barlow represented Wagner, and Mr. Santley sang the music of Mephistopheles with his accustomed finish and brilliancy of execution. Mdlle. Trebelli was encored in the "Jewel Song," and Mr. Santley in the mock serenade of Mephisto.—The Royal Academy of Music students had a successful Chamber Concert on Monday, February 26th, the choir being also heard to advantage. A new anthem, "God is our Hope and Strength," by Mr. G. E. Mott, was heard, and displayed merit, but the music was diffuse. A sonata in E for violin and pianoforte, by Miss Llewella Davies, was played by the composer and Miss Gertrude Collins, and was a clever work.—The Jubilee of Dr. Joachim and Signor Piatti attracts much attention, and a fitting recognition of their abilities will probably take place.—The London Symphony Concert, March 8th, had for its chief features Beethoven's Symphony in C minor, and "Leonora" Overture No. 3. They were both performed with admirable effect. M. Émile Sauret was heard in Moszkowski's Violin Concerto in C, a difficult work, but inferior in style to those of Max Bruch. There are, however, graceful passages of melody in the work. Mrs. Henschel sang her husband's charming song, "Spring," with her usual grace.—Mr. Eugene Oudin

started for St. Petersburg on March 10th to fulfil his engagement at the Opera there. He will sing the principal parts in the French operas to be produced in the Russian city.—Mr. F. H. Cowen has visited Leipzig, conducting his own works.—Miss Florence Monteith made her *début* at the Crystal Palace Concerts with great success on the 10th inst. Her popularity as a vocalist is evidently increasing; her reception was most flattering.—The Carl Rosa Company have had great success with a revival of Wagner's *Rienzi*, but opera in London has scarcely been heard, save at a performance by students of the Royal College, who, as a kind of test of their abilities, give Weber's *Abu Hassan* at the Albert Hall.—The concerts on St. Patrick's night of Irish music call for no special comment. The same may be said of those given at Easter. The music was good, but there was no novelty to chronicle. At the same time, it is gratifying to note the great advance in the appreciation of the highest kind of sacred music amongst English amateurs.

Musical Notes.

WE have this month to announce the production of two new serious French operas: of *Thais*, a *comédie lyrique* in three acts and seven tableaux, libretto by Louis Gallet, and music by M. Jules Massenet; and of *Hulda*, an opera in four acts and an epilogue, libretto by M. Grandmougin, and music by the late César Franck. *Thais* was produced at the Paris Grand Opéra on March 16, and *Hulda* at the Theatre of Monte-Carlo on Saturday, March 3. For *Thais* the librettist has discarded rhyme, and he calls his work a *Poème mélodique* (a phrase which he attributes to M. Gevaert). It is derived from a novel by M. Anatole France, and tells the story of a young monk of the fourth century, who sets himself the task of converting a certain popular courtesan of Alexandria, and who in saving her soul comes uncommonly near losing his own. The piety is obviously only introduced to heighten by contrast the piquancy of the sensuous (or, we might say, sensual) scenes, to which great prominence is given: one scene, in particular, being a palpable attempt to outdo the grossness of a similar scene in Saint-Saëns' *Phryné*. Luckily for morality, the genius of the composer does not seem to have risen to the occasion; few of Massenet's works have excited so little applause, and there can be no doubt that *Thais* will very shortly follow the *Cid* and *Esclarmonde* and *Le Mage* to the land of the forgotten. Miss Sibyl Sanderson, MM. Delmas and Alvarez, gave all possible satisfaction in the three principal rôles.

THE other new opera, *Hulda*, on which César Franck laboured for many years, and which, though it was finished in 1885, he never saw produced on the stage, appears to be of a much higher class. The story is taken from a play, *Halte Hulda*, by the Norwegian poet Björnson, and deals with Norwegian life in the tenth century: a tale of savagery, passion, jealousy, and revenge—powerful and tragic, but the reverse of sympathetic. A tragic gloom seems, indeed, to brood over the whole work, save in the ballet (a ballet in Norway in the tenth century!), which is an allegorical representation of the victory of Spring over Winter; and for this scene Franck appears to have written music of incomparable excellence, which astonished even those who believed most strongly in his talent. Yet the enthusiastic praise bestowed on the ballet music is the one thing that makes us somewhat sceptical of the merits of the dramatic music of the opera—for how can that be a great dramatic opera, of which the ballet music is the most striking feature? Still, there are scenes in the drama the music of which is described as intensely powerful, especially two great duets in the

third and fourth acts, the scene of Hulda's curse in Act I., and her final scena. The performance, allowing for the small stage on which it was given, was very satisfactory, and the cast was excellent. The two female parts, Hulda and Swanhilde, were played by Mme. Deschamps-Jéhin and Mme. D'Alba; the two chiefs, Gudleik and Eioli, by MM. Lhérie and Saléza; M. Jéhin conducting with conspicuous ability. It may be hoped that *Hulda* will be given before long on some more important stage.

THE proposed production of Verdi's *Otello* at the Grand Opéra has been abandoned, owing to disputes with the authors and publishers about the French version to be used.

IT is not necessary for us to describe the scandalous scene at the Opéra Comique on the occasion of the *début* of a certain Mlle. Jane Harding (not to be confounded with the famous actress, Jane Hading), in the rôle of Phryné in Saint-Saëns' opera; such occurrences can only injure the prestige of M. Carvalho's theatre, which is not too well maintained at the present time. It should, however, be said that the *débutante* is apparently accepted as a fair representative of the character. M. Bruneau's opera has not had the permanent success anticipated for it on the strength of its first favourable reception. Probably it will be more appreciated outside France. Cui's *Flibustier* also has quite disappeared from the bills, and M. Carvalho has much difficulty in arranging his programmes. The French version of Verdi's *Falstaff* is in active rehearsal, and the production may be expected very shortly. It is now said that Verdi will come to Paris for the final rehearsals. Mention should be made of a sort of serious pantomime, entitled *Fidès*, with music by M. Georges Street, which was produced on February 28, but this strange deviation from the ways of *opéra comique* found little or no encouragement.

THE most striking event of the Parisian concert season has been the recital of *Fidelio* (the complete work) at the concerts presided over by M. Eugène d'Harcourt, an achievement which has given these concerts a standing they never had before. The soloists were Mlle. Eleonore Blanc, Mme. Lovano, MM. Fürst (Florestan), Nivette (Rocco), Manoury (Pizarro and Il Ministro), L. Berton (Jacquino), not all of whom were equal to their tasks; but the Leonora was tolerably efficient.

THE little prodigy-violinist, Bronislav Hubermann, who attracted much notice in Germany last year, is now creating a sensation in Paris, as is also the little girl-pianist, Berthe Balthasar. The former will probably visit London shortly.

AT the Brussels Théâtre de la Monnaie preparations have been busily carried on for the production of Wagner's *Tristan*, which was to be performed on the 21st, if all went well. It had been found advisable to ask the help of M. Eduard Lassen, the eminent Kapellmeister of the Weimar Theatre, a recognised authority on Wagnerian interpretation, and that gentleman spent some two or three weeks at Brussels, putting things in order, so that it is hoped the final result will be found satisfactory. Brussels is so emphatically a Wagnerite stronghold that a favourable reception may be anticipated with some confidence, and perhaps this result may be further promoted by the presence of Siegfried Wagner, who has just been conducting a concert in the Belgian capital, his reception being of a very enthusiastic kind. When *Tristan* has been got out of the way, the new opera of M. Eugène Hubay, *Le Luthier de Crémone*, will be taken in hand.

THE grand choral competition at Mons, in celebration of the tercentenary of the death of Orlando di Lasso, will take place on June 24 and 25. Besides the competitive

singing
chief of
Belgian
Eeden
THE
procure
and it
the fir
but no
musical
to the
becom
treated
two a
pressi
The c
tunate
Frau
greate
nor wa
part of
by H
on the
impre
to his
histor
VER
Germ
Hous
thusia
greate
by the
was e
Mmes
Frank
excell
and to
due.
AM
menti
who
alread
organ
from
severe
music
promi
the in
swam
and V
chara
one
künst
conce
bers v
a can
and a
Max
fluou
Stavel
It is
of Rul
succes
Riga
Moser
only a
turnis
a wor
400,
moniu

singing, a choir of 500 voices will perform some of Lassus' chief works, and an occasional cantata, composed by a Belgian musician of high reputation, M. Jan van den Eeden, Director of the Conservatoire of Mons.

THE ostentatious patronage of the German Emperor procured a sufficiently enthusiastic reception for *I Medici* and its composer, Sig. Leoncavallo, on the occasion of the first performance of the opera at Berlin on Feb. 17, but no patronage or puffing can conceal the fact that musically the work is universally recognised as far inferior to the *Pagliacci*. The story begins fairly well, but soon becomes improbable and tedious. The orchestra is treated with great mastery throughout, and in the first two acts there are movements of much beauty and expressiveness; after that, there is merely music-making. The cast included most excellent artists, but, unfortunately, some of them were ill suited to their parts. Frau Herzog was an excellent Simonetta; but an even greater artist, Frau Sucher, was out of place as Fioretta; nor was Herr Sylva fitted for the part of Giuliano. The part of the brother, Lorenzo, was more striking as played by Herr Bulss. Herr Sucher conducted, and secured, on the whole, an excellent performance. The general impression is that the composer would do well to return to his pictures of modern Italian low life, and leave grand historical opera alone.

VERDI'S *Falstaff* made its appearance in Berlin, in the German version, for the first time at the Royal Opera House on March 6, and was welcomed with much enthusiasm. The effect produced is said to have been much greater than when the work was given last year in Italian by the company from La Scala. Herr Betz as Falstaff was extraordinarily good; and the rest of the company, Mmes. Leisinger, Dietrich, Götze, Rothauser, and MM. Fränkel, Sommer, Philipp, Lieban, and Mödinger were excellent in their several rôles. Dr. Muck conducted, and to him a large share of the credit of the triumph is due.

AMONG the concerts of the month deserving of mention is that of Herr Max Reger, a young composer who has just completed his 21st year, and who is already the author of a considerable number of songs, organ pieces, and chamber compositions, a selection from which was performed on the occasion. That severely just critic, Herr Lessmann, describes Reger's music as displaying most remarkable talent, and great promise for the future—particularly if he can shake off the influence of Brahms, which sometimes threatens to swamp the composer's own individuality. The Piano and Violin Sonata, Op. 1, and the Piano Trio, Op. 2, he characterizes as "music, which only the imagination of one who has a true call could create." The Tonkünstler Verein of Berlin celebrated its jubilee by three concerts, February 22-24, at which only works by members were performed. Two compositions by F. E. Koch, a cantata, "Der gefesselte Strom," and a string quintet, and a symphonic poem, "The Tragedy of an Artist," by Max Puchat, were among the chief items. It is superfluous to speak of the piano recitalists—D'Albert, Stavenhagen, Mme. Roger-Miclos, etc.

It is not altogether easy to discover how far the success of Rubinstein's *Nero* at Rouen is due to the music, but a success it appears to be, for the present at any rate. At Riga also, the composer's sacred opera (as he calls it), *Moser*, was received with great applause, but this was only a concert performance, and one single performance furnishes no reliable test of the probable vitality of such a work. The chorus and orchestra together numbered 400, and to these were added four pianos and a harmonium. The utmost credit is due to Herr W. Bergner,

whose laborious organisation and skilful conducting alone made the performance practicable.

AT Cologne and at Munich, Verdi's *Falstaff* has been received with great favour. The Germans evidently appreciate it most when played in their own language. At Munich, Herr Gura made a great hit in the title-part, and the second act in particular was warmly applauded.

A REPORT is in circulation that after this year it is not intended to give any performances at the Bayreuth theatre for some years. No reason is assigned, and in view of the success of last year's performances, and the large number of tickets already sold for this year, it does not appear a very probable one. It may be, however, that the authorities desire to revive the *Ring*, and that would certainly take a long time to prepare. For this year's performances, which extend from July 19th to August 19th, Levi, Mottl, Richter, and Richard Strauss (from Weimar) are to be the conductors. Herr Siegfried Wagner apparently does not yet feel himself equal to the task.

If we may trust the dates given in the *Signale*, the anniversary of Wagner's death, February 13, was signalled by a remarkable and significant occurrence. Both at Brunswick and at Graz, *Tristan und Isolde* was performed, absolutely without any cuts. At Brunswick the performance lasted five hours, and the audience not only sat it out, but enthusiastically applauded it.

THAT exceedingly fortunate composer, Sig. Leoncavallo, has been commissioned by his energetic champion, the German Emperor, to write a new work expressly for the Berlin Opera, on a German subject to be chosen by Count Hochberg, who has desired Prof. Taubert to construct a libretto from the novel by Willibald Alexis, entitled *Der Roland von Berlin*, the hero of which is the Elector Frederick II. of Brandenburg. The composer is also reported to be at work on the setting of one of Goldoni's comedies.

SIG. MASCAGNI has sent in the finished score of his opera, *William Ratcliff*, to the Berlin Opera, and it will shortly be put in rehearsal. It is understood, however, that Sir A. Sullivan's *Ivanhoe* was to have precedence.

SOME new German operas are—*Marga* (one act), by G. Pittrich, at Dresden; *Sigurd*, a music-drama by Heinrich Grimm (who, as a true Wagnerite, writes his own libretto), produced at Metz; *Arnolda*, a romantic comic opera in three acts, by Andreas Mohr, produced at Würzburg; and *Trischka*, a one-act comic opera, by the popular song-writer, Erik Meyer-Helmund, produced at Altenburg. None of them appear to be works of any striking character.

MAX BRUCH'S latest choral work, "Leonidas," for baritone solo and male chorus, was sung for the first time at Bremen, on March 1, by the joint forces of the Liedertafel and the Lehrer-gesangverein, with Herr Büttner as soloist. It is a work on a smaller scale than his former works of this class—the "Odysseus," "Arminius," "Achilles," etc.

THE latest German theatre to produce *Falstaff* is that of Carlsruhe, where also it succeeded brilliantly, thanks in great measure to the performance of Herr Plank, an artist who can look the part of the hero quite naturally, without any recourse to padding, and who to physical qualifications adds those of a thorough artist.

HERR JOHANN STRAUSS, the idol of the Viennese music-loving public, and the most popular living writer of waltzes, will celebrate on the 25th of next October his jubilee as orchestral conductor.

THE body of Hans von Bülow has been brought home to Hamburg, and was to be cremated there. Memorial concerts in honour of the deceased continue to be given all over Germany.

A HITHERTO unknown portrait of Beethoven has been published in the *Illustr. Zeitung*, No. 2,643. Dr. Alfred Nagl, of Vienna, declares that it was shown to him last year by Count Geza von Brunswick, son of the Count Francis whose intimacy with Beethoven is well known, and who is said to have received it as a gift from the composer himself. The portrait has hitherto been preserved at the family residence, the castle of Marton-Vasar in Hungary. The name of the artist is unknown.

THE *Walküre* has now passed its twentieth performance at La Scala, but the audiences seem to think that they ought to have something more put before them than the three operas, *Valkyrie*, *Loreley*, and *Manon Lescaut*, which exhaust the repertoire for this season so far. This dissatisfaction culminated in a serious riot, which led to the intervention of the police and the closing of the theatre for that evening. Since then things have resumed their ordinary course, and Baron Franchetti has arrived on the scene to superintend the production of his new opera, *Fior d'Alpe*, which is to be given before the close of the season.

WHAT is the real truth among all the conflicting rumours about Sig. Verdi? Does he mean *Falstaff* to be his last work, or is he writing a *Romeo and Juliet* as some say, or a *King Lear*, which is only to be produced after his death, as others say; or is he only engaged in settling the scheme of an asylum for musicians which he intends to found?

NOT many of the new operas produced in Italy deserve much in the way of record; but the attention given to the first work of Umberto Giordano, *Mala Vita*, seems to require a mention of the production of his second opera, *Regina Diaz*, which was given at Naples at the Teatro Mercadante on March 4. The libretto is apparently another version of the story of Donizetti's *Maria di Rohan*, but a very weak one, and the music is not much more striking. Sig. Giordano will have to try again.

SIG. PIERANTONIO TASCA, the composer of the successful opera *A Santa Lucia*, is engaged on a new work dealing with an (imaginary?) love episode in the life of Palestrina.

SEÑOR JESUS DE MONASTERIO, who, before the rise of Sarasate, ranked as the most eminent violinist Spain ever produced, has been appointed to succeed Señor Arrieta, lately deceased, as director of the Musical Conservatorio of Madrid. He was born in 1836, and has made several successful tours in Germany, etc.

THE opera season at New York closed on February 24. During the season sixty performances were given at the Metropolitan Opera House, twelve in Philadelphia, six in Brooklyn; and there were, besides, thirteen Sunday evening concerts, making a total of ninety-one performances. No new works were produced, though the *Werther* of M. Massenet was prepared, but abandoned, owing to the illness of Mme. Eames. The performances of Mme. Calvé appear to have been the most admired, but Miss Sigrid Arnoldson sang the most frequently. Hardly inferior in attractive power to Mme. Calvé was Mme. Melba, and Mmes. Eames and Nordica had no reason to complain of any lack of favour. Among the gentlemen were the two De Reszkes, De Lucia, Vignas, Ancona, Plançon, &c. There is much discussion in the American papers as to the financial results of the season, but this can be of no interest here. Messrs. Abbey and Grau appear to have given the people of New York a very good season, and if the managers have not reaped a profit from it we are sorry for them.

AMONG items of news from Russia are the opening of a series of operatic performances in French under M. Colonne, with the co-operation of the Belgian tenor,

Van Dyck, at St. Petersburg; the success of Mme. Nevada in opera at Moscow; the increasing favour shown to Verdi's *Falstaff*, which at first was rather coldly received, and the engagement of Miss Nikita for a tournée embracing thirty concerts.

A NEW operetta, entitled *Tobasco*, the music by an American composer of much repute, Mr. G. W. Chadwick, was produced at the Tremont Theatre, Boston, on January 29, with success.

THE new works to be produced at the Birmingham Festival, which is fixed for October 2-5, are a new oratorio, *King Saul*, by Dr. C. H. Parry, the posthumous cantata, *The Swan and the Skylark*, by Goring Thomas, and a *Stabat Mater* by Mr. Henschel.

DR. J. F. BRIDGE will, it is hoped, contribute a new sacred work to the Hereford Festival in September next, and Dr. Harford Lloyd a secular cantata, "Sir Ogge and Lady Elsie."

HERR GRIEG is expected to come to England in May to receive the honorary degree at Cambridge which he was prevented by ill-health from coming to receive last year.

NEXT season Mr. Henschel will give four of his symphony concerts with the orchestra which has served him for so many years, and four with the Scottish orchestra which he conducts in Glasgow. He finds the strain of rehearsing two orchestras, one in London and one in Glasgow, too great.

A CONCERT-PARTY, consisting of Mmes. Belle Cole, Emily Spada, Mr. Philip Newbury, and Mr. Chas. Magrath, has started for a tour of forty concerts in Australia and New Zealand.

DEATHS.—Mme. Patey, the most excellent contralto of our time since the retirement of Mme. Sainton-Dolby in 1870, died at Sheffield on February 28—her death being apparently due partly to a slight accident which happened to her while singing at a concert on the previous evening. For nearly thirty years Mme. Patey held the highest position as an oratorio and ballad singer, and at all great festivals her co-operation was considered indispensable. A great event in her history was her appearance in Paris in January, 1875, when she was specially engaged by M. Lamoureux to sing the contralto music in the performances of the *Messiah* organised by him. She achieved a remarkable triumph, was further engaged to sing at the Concerts du Conservatoire, and was presented with a medal in recognition of her services. She was in her fifty-second year, having been born in May, 1842.—Mr. Gwyllym Crowe, who for several years conducted the Promenade Concerts at Covent Garden, under the management of Mr. Freeman Thomas, died on March 8.—Rev. Robert Brown-Borthwick, editor of the "Supplemental Hymn and Tune Book," and one of the editors of "Church Hymns," volumes to which he contributed many tunes which have become popular, died on March 17th, in his 54th year.—Abroad, Camillo Sivori, the famous Italian violinist, died on February 18, at Genoa, his native place, where he was born October 25, 1815. He was one of the most marvellous juvenile prodigies on record, began the violin when he was six years old, had lessons from Paganini at ten, and gave his first concert before he was twelve, a thing almost unheard of in those days. From that time till a few years ago his life was spent in travelling and performing as a virtuoso all over the Old and New Worlds. He visited London several times, attracting particular notice in 1843-4, when there was a rather sharp rivalry between him and Ernst. He was the first to play Mendelssohn's concerto at a public concert in this country; this was in 1846. He produced several compositions of no particular value, and

his reputation is mainly that of a brilliant virtuoso, the greatest successor of Paganini.—On or about February 12 Emilio Arrieta, the director, since 1868, of the Conservatoire of Madrid, died in that capital, and in less than a week he was followed by Francesco Asenjo Barbieri, another Spanish composer of equal eminence. These two, who were born in the same year, 1823—Barbieri on August 3 and Arrieta on October 21—have been for the last forty years two of the most popular, if not, indeed, actually the two most popular of Spanish composers. Arrieta received his musical training at Milan, and produced his first Italian opera there. Returning to Spain in 1849, he united himself with Hernando and Gaztambide, who were just then beginning to revive the old Spanish musical farces, called "zarzuelas," a sort of vaudeville, which in the hands of these young men developed into a light opera. Arrieta's first works of this class, *El Domino Azul*, *El Grumete*, and *Marina*, became enormously popular, but found dangerous rivals in the zarzuelas of Barbieri. From that time, about 1851-52, the two composers have run almost neck and neck in the favour of the Madrilenes. Both of them have produced a very large number of these operettas—a number so large as to preclude the possibility of their being works of great musical value, but full of gaiety and popular melody. Arrieta has also produced two or three serious operas, such as *San Francisco da Sena* (Madrid, 1883), etc. Barbieri, equally versatile as a composer, was also extremely active as a conductor and writer; to him Madrid owes the foundation of concerts for the performance of classical music (in 1867), and he was also a prolific contributor of articles on music to many Spanish journals. It is said that he leaves a valuable collection of writings on the music of his country which he found no favourable opportunity for publishing.—The death of Sir Robert Prescott Stewart, Professor of Music at Dublin University, is announced as having taken place on Easter Sunday, March 25.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTION per Annum (Free by Post), 2s. 6d.,
AND MAY COMMENCE AT ANY TIME.

The Number of the "Monthly Musical Record" is 6,000 per month. This can be verified at MESSRS. CASSELL & COMPANY'S, the Printers, Belle Sauvage Yard, Ludgate Hill. The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE	4s 0 0
8 IN. BV 3	3 16 0
4 IN. BV 3	1 10 0
2 IN. BV 3	0 16 0
1 IN. BV 3	0 9 0

Smaller Advertisements at the rate of 1s. per line.

Advertisements referring to musical matters are accepted only as far as there is room, or if the character of the advertisement admits of its publication in the MONTHLY MUSICAL RECORD. When Testimonials are mentioned in advertisements, the originals must be produced before such advertisements can be inserted in the MONTHLY MUSICAL RECORD.

The Advertising Department only is under the control of the Publishers.

All other matters referring to the MONTHLY MUSICAL RECORD (especially Concerts, Reviews, &c.) must be addressed to the Editor.

The MUSICAL RECORD being a Monthly Paper has space to notice only established Standard Concerts (such as the Monday and Saturday Popular, The Philharmonic, &c.), and it is requested that tickets for other Concerts may not be sent.

AUGENER & CO., 86, Newgate Street, London, E.C.

80 MELODIC STUDIES FOR THE VIOLIN,

in the first position for advancing pupils.

By RICHARD HOFMANN.

Op. 90. Augener's Edition No. 5666A. 2 Books, each 1s. net.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

New Edition, arranged in Progressive Order,

R. SCHUMANN'S ALBUM

for the Pianoforte.

Revised, fingered, and supplemented with instructive annotations

BY

TH. KULLAK.

Album for the Young. Op. 68:—

- | | |
|--|--|
| 1. Air (Melody) and Soldiers' March. | 14. The Horseman's Song. |
| 2. Humming Song and Choral. | 15. Reminiscence and Canon. |
| 3. A Little Piece and First Loss. | 16. Sheherazade. |
| 4. The Poor Orphan and Merry Peasant. | 17. Welcome to May. |
| 5. Hunting Song and Siciliano. | 18. Mignon and Northern Song. |
| 6. Wild Horseman and Reapers' Song. | 19. Sailor's Song. |
| 7. A Little Study. | 20. * * * (No. 30). |
| 8. Popular Air and Romance. | 21. Italian Sailors' Song. |
| 9. Spring Song. | 22. Round. |
| 10. Little Wanderer and * * * (No. 21). | 23. Winter Time, I. and New Year's Song. |
| 11. Rustic Song and Recollections of the Play. | 24. Choral. |
| 12. Harvest Song and * * * (No. 26). | 25. Battle Song. |
| 13. Knight Rupert. | 26. The Stranger. |
| | 27. Vintage Time. |
| | 28. Fughetta. |
| | 29. Theme. |
| | 30. Winter Time, II. |

Scenes of Childhood. Op. 15:—

- | | |
|--|--|
| 31. Of Strange Countries and People (From Foreign Parts), and Catch me if you can. | 35. Child Falling Asleep. |
| 32. A Strange Story. | 36. The Entreatling Child and The Knight of the Hobby-Horse. |
| 33. Revery (Dreaming), and At the Fire-side. | 37. Quite Happy. |
| 34. An Important Event, and The Poet Speaks. | 38. Almost too Serious. |
| | 39. Frightening. |

Continental fingering, price 1s. each.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

DORFMUSIK (RUSTIC SCENES).

18 CHARAKTERISTISCHE STÜCKE
FÜR DAS PIANOFORTE VON

RICHARD KLEINMICHEL.

Op. 56.

- | | |
|---|-----|
| 1. Hochzeitszug (Wedding Procession) | 2 6 |
| 2. Hansel und Gretel beim Tanz (Hans and Grete dancing) | 2 6 |
| 3. Am Spinnrocken (Spinning) | 1 — |
| 4. Fahrende Sänger (Wandering Minstrels) | 1 — |
| 5. Jägergruss (Hunter's Greeting) | 2 6 |
| 6. Beim Zitherspiel (Cither-playing) | 2 6 |
| 7. In der Kunstreiterbude (At the Circus) | 2 6 |
| 8. Die Post kommt (The Post is coming) | 2 6 |
| 9. Feierabend (Evening Rest) | 1 — |
| 10. Erntefest-Reigen (Harvest Festival Dance) | 1 — |
| 11. Die Mühle am Bach (The Mill on the Brook) | 1 — |
| 12. Bruder Studio (The Student) | 1 — |
| 13. Landmanns Morgengesang (Peasant's Morning Song) | 1 — |
| 14. Handwerksburschen-Lied (Journeyman's Song) | 1 — |
| 15. Kirchgang (Going to Church) | 1 — |
| 16. Durchziehende Truppen (Passing Troops) | 1 — |
| 17. Kirmess (Kermess) | 2 6 |
| 18. In der Dorfschenke (At the Village Inn) | 2 6 |

London: AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, and 81, Regent Street, W.

To be performed at the Opening of the New Building of the
Royal College of Music.

MUSIC: AN ODE.

Poem by A. C. SWINBURNE.

Set to music for Soprano Solo, Chorus, and Orchestra by
CHARLES WOOD.

Vocal Score (Augener's Edition, No. 9105) price 2s. net.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

NEW PIANOFORTE PIECES. TROIS PIÈCES CARACTÉRISTIQUES

Pour Piano par
ANTON STRELEZKI.

- No. 1. Dans le jardin. (Im Garten.)
2. Réve du Printemps. (Frühlingstraum.)
3. Agaceries. (Neckereien.)

Price 3s. each.

London: AUGENER & CO., 86, Newgate Street, F.C.; 1, Foubert's Place, and 81, Regent Street, W.

ALBUMS OF PIANOFORTE MUSIC BY LUDWIG SCHYTTE.

ALBUM FOR PIANOFORTE SOLO, Vol. I. (Augener's Edition, No. 8400a) net 2 -

Contains:—Le Soir, La Nuit, Alla Menuet, Improptu, Melodie, Danse des Guomés, Cantilène, Scherzino, Les spectres, Alla Marcia, Nocturne, Aubade, Innocence, Passant les Steppes.

ALBUM FOR PIANOFORTE SOLO, Vol. II. (Augener's Edition, No. 8440d) net 2 -

Contains:—Berceuse, Inquietude, Sur la brune, Le revoir, Menuet, Rhapsodie, Improptu, Dans les Forêts, Le jeu des enfants, À la montagne, En aval, Gavotte, Solitude, Scherz-étude.

ALBUM FOR PIANOFORTE DUET (Augener's Edition, No. 8628) net 2 6

Contains:—Barcarole, Aïrs et Danses suédoises, Humoresque, Romance, Scherzino.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

NEW RHYTHMICAL SCALE AND CHORD STUDIES

FOR THE TRAINING OF BOTH HANDS,
SUITABLE TO PLAYERS OF ALL GRADES,

FOR THE
VIOLONCELLO,

BY
LOUIS HEGYESI.

Augener's Edition, No. 7772. Price, net, 3s.

London: AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place, W.

AUGENER'S EDITION of SYMPHONIES BY

JOSEPH HAYDN.

Arranged for the Pianoforte by MAX PAUER.

	Pianoforte Duet. Edition No.	Pianoforte Solo. Edition No.
No. 1, in E flat (mit dem Paukenwirbel)	8554a	6183a
2, in D major	8554b	6183b
3, in E flat major	8554c	6183c
4, in D major	8554d	6183d
5, in D major	8554e	—
6, in C major (mit dem Paukenschlag)	8554f	6183f
7, in C major	8554g	6183g
8, in B flat major	8554h	—
9, in C minor	8554i	—
10, in D major	8554j	—
11, in G major (Militaire)	8554k	—
12, in B flat major †	8554m	6183m

Price, each, 1s. net.

* Also published for Flute (or Violin), 2 Violins, Alto, Violoncello and Contrabass (No. 7131), net, 4s.

† Also published for Flute (or Violin), 2 Violins, Alto, Violoncello and Contrabass (No. 7135), net, 5s.

Arranged by GUSTAV JENSEN.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

USEFUL TEACHING PIECES.

TWENTY-FIVE

SHORT ORIGINAL PIECES FOR THE PIANOFORTE.

1. C. REINECKER. My first Pieces (Idyl, Evening Song, A Sad Moment, Show Song).
2. C. REINECKER. My first Pieces (Ballad, Scherzino, Prayer, Easy Dance).
3. C. GURLITT. March, Op. 101, No. 1.
4. C. REINECKER. The Child and the Cuckoo, The Evening Star.
5. C. GURLITT. Valse noble. Op. 101, No. 14.
6. E. KRAUSE. Joyful play in the garden. Op. 77, No. 2.
7. C. REINECKER. The Mill, and Duet.
8. A. LOESCHORN. The Little Postillion. Op. 96, No. 3.
9. C. GURLITT. Hunting Song (Jagdstück). Op. 140, No. 14.
10. E. PAUER. The Brooklet.
11. A. LOESCHORN. On the Rocking-Horse. Op. 100, No. 4.
12. C. REINECKER. Gavotte.
13. E. PAUER. Waltz.
14. C. GURLITT. Gavotte.
15. X. SCHARWENKA. March. Op. 62, No. 1.
16. E. PAUER. Dance Song.
17. H. HEALE. Minuet.
18. C. REINECKER. Hide and Seek.
19. H. HEALE. Gavotte.
20. R. SCHUMANN. Albumblatt. Op. 68, No. 30.
21. E. PAUER. Hungarian.
22. A. LOESCHORN. A Little Dance.
23. R. SCHUMANN. May, Charming May. Op. 68, No. 13.
24. F. MENDELSSOHN-BARTHOLDY. 6 Pieces. Op. 72, No. 1.
25. F. MENDELSSOHN-BARTHOLDY. 6 Pieces. Op. 72, No. 2.

Price 1s. each.

London: AUGENER & CO., 86, Newgate Street, 1, Foubert's Place, W., and 81, Regent Street, W.

FAVORITE PIECES.

Arranged and Fingered in a Familiar Style for the
Pianoforte by

WILLIAM SMALLWOOD.

1. La Cascade de Rubis. Morceau. Sydney Smith.
2. Gavotte de Louis XV. Maurice Lee.
3. Lily of the Valley. Mazurka. Sydney Smith.
4. Gondolina. Barcarolle. Édouard Dorn.
5. Air du Dauphin. Ancienne Danse de la Cour. J. L. Roedel.
6. Happy Thoughts. Caprice à la Valse. Édouard Dorn.

Price 2s. 6d. each.

AUGENER & CO., 86, Newgate St. E.C.; 1, Foubert's Place, & 81 Regent Street W., London.

JAGD-OUVERTURE

BY

CORNELIUS GURLITT.

OP. 191.

Augener's Edition. s. d.
No. 6652. For 2 Pianofortes, 8 hands net 2 -
„ 8548. For Pianoforte Duet net 1 -

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

PREPARATORY PIANOFORTE SCHOOL.

Compiled and partly composed by H. HEALE. C.

Edition No.
6186a Part I. Rudiments, Scales, Exercises, and Pieces, exemplifying all Major and Minor Keys, and all Time Signatures; Technical Exercises and Studies net 2 -
6186b Part II. Supplementary Pieces net 2 -

"H. Heale's 'Preparatory Pianoforte School' is a valuable instruction-book, containing many well-chosen examples, and all the necessary requirements of the elementary student."—*The Times*, December 2nd, 1892.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

AUGENER & CO. 24 N. Market Street, E. C. - Portland

SELECT SONGS from the Oratorios and Operas

OF
G. F. HANDEL.

Edited by H. HEALE.

- No. 1. Love sounds the alarm. Recit. and Air (Tenor). From "Acis and Galatea" ... 3 —
 2. See the raging flames arise. Recit. and Air (Bass). From "Joshua" ... 3 —
 3. The Lord worketh wonders. Recit. and Air (Baritone). From "Judas Maccabæus" ... 3 —
 4. From mighty kings. Recit. and Air (Soprano). From "Judas Maccabæus" ... 3 —
 5. O Liberty, thou choicest treasure. Recit. and Air (Mezzo-Soprano). From "Judas Maccabæus" ... 2 —
 6. Total Eclipse. (Tenor). From "Samson" ... 1 —
 7. So shall the lute and harp awake. Recit. and Air (Soprano). From "Judas Maccabæus" ... 3 —
 8. Arm, arm, ye brave. Recit. and Air (Baritone or Bass). From "Judas Maccabæus" ... 3 —
 9. Sing songs of praise. Recit. and Air (Tenor). From "Esther" ... 2 —
 10. In the battle, fame pursuing. Recit. and Air (Contralto). From "Deborah" ... 2 —
 11. Thou shalt bring them in. Air (Contralto). From "Israel in Egypt" ... 2 —
 12. My soul awakens. Canto d'aspetto. Air (Contralto). From "Admeto" ... 2 —
 13. Lord to Thee each night and day. Air (mezzo-soprano). From "Theodora" ... 2 —
 14. Hymen, haste, thy torch prepare. Recit. and Air (contralto). From "Semele" ... 2 —
 15. Where'er you walk. Air (tenor). From "Semele" ... 1 —
 16. Angels, ever bright and fair. Recit. and Air (soprano). From "Theodora" ... 2 —
 17. The people that walked in darkness. Recit. and Air (bass). From the "Messiah" ... 2 —
 18. He shall feed His flock. Recit. and Air (contralto); Come unto Him. Air (soprano). From the "Messiah" ... 2 —
- London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

SONGS with Pianoforte Accompaniment

BY
NORTHERN COMPOSERS.

- DANILEWSKY, W. I ponder night, I ponder day (Ich sinne hin, ich sinne her) ... 2 6
 GLINKA, M. J. Favourite Romances from the Russian:—
 No. 1. The Lark ... 2 6
 2. Sleep, my babe ... 2 6
 3. Orphan's Song, from the "Life for the Czar" ... 3 —
 KJERULF, HALFDAN. Did'st thou but know ... 3 —
 — My heart and lute ... 3 —
 — Select Songs with the original words and English versions by C. Laubach:—
 Her voice (Min Elskte, jeg er bunden) ... 3 —
 Longing (Længsel) ... 3 —
 Synnove's Song (Synnoves Sang) ... 2 6
 Ingrid's Song (Ingrid's Vise) ... 2 6
 Why do you still return, sweet maiden (Si vous n'avez rien à me dire) ... 3 —
 Repose in the Pine-wood (Hvile i Skoven) ... 1 —
 Elfenland (Alfeland) ... 3 —
 A Parting (Just som jeg favned dit liv) ... 2 6
 After-glow (Aftenstemning) ... 1 —
 Nightingale, sing! (Syng, syng!) ... 1 —
 Dissimulation (Førstallingen) ... 2 6
 Good Night (God natt) ... 2 6
 KLIMOFFSKY, E. The Cottage ... 3 —
 TARNOFFSKY, E. P. Her flute-like tones are round me ringing. Russian Romance ... 3 —
 TSCHAIKOWSKY, P. Ah! sad my heart (Nur wer die Sehnsucht kennt) ... 3 —
 — Why? (Warum?) ... 3 —
- London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

NEW PIANOFORTE STUDIES.

12 MELODISCHE ETÜDEN

zur Bildung der Geläufigkeit, des Rhythmus und Vortrags.

Melodic Studies for the development of technique, rhythm, and style in Pianoforte Playing

BY

RICHARD KLEINMICHEL.

Op. 57. (CONTINENTAL FINGERING.)

Augener's Edition, No. 6192a, b, c. 3 Books, each, net, 1s.
 AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W., London.

NEW WORKS by IGNAZ LACHNER:—

- Op. 92. 3 Sonatinas for 3 Violins— s. d.
 5293a No. 1, in B flat major net 1 —
 5293b 2, in G major net 1 —
 5293c 3, in A net 1 —
- Op. 93. 3 Morceaux de Salon pour Violon et Piano—
 7511a Nocturne net 1 —
 7511b Tarantelle net 1 —
 7511c Danse des matelots net 1 —
- Op. 94. Deux Morceaux de Salon pour Violon avec Piano—
 No. 1. Siesta 4 —
 2. Grande Polonaise 4 —
- Op. 95. Vier Klavierstücke—
 No. 1. An der Quelle 3 —
 2. Nordisch 3 —
 3. Gondelfahrt 3 —
 4. Freude 3 —
- Op. 96-98. 3 Sonatinas for 2 Violins—
 5621 No. 1, in A major. Op. 96 net 1 —
 5622 2, in D major. Op. 97 net 1 —
 5623 3, in B flat major. Op. 98 net 1 —
- Op. 99-101. 3 Sonatinas for Violin and Piano—
 7503 No. 1, in A major. Op. 99 net 1 4
 7504 2, in B flat major. Op. 100 net 1 4
 7505 3, in G major. Op. 101 net 1 4
- Op. 102-103. 2 Trios for Violin, Viola and Pianoforte:—
 5277 Grand Trio in B flat. Op. 102 net 4 —
 5278 Grand Trio in C. Op. 103 net 4 —
 7217 Op. 104. Quartet for 2 Violins, Viola, and Violoncello net 2 6
 7218 Op. 105. Quartet for 2 Violins, Viola, and Violoncello net 2 6
- London: AUGENER & CO., 86, Newgate Street, E.C.; also at 1, Foubert's Place, and 81, Regent Street, W.

Easy Violin Duets.

MORCEAUX MÉLODIQUES

pour deux Violons avec accompagnement
de Piano (ad libitum) par

F. HERMANN.

- | No. | Op. 26. | Net. |
|-------|------------------------------|------|
| 5328a | Livre I. Morceaux Nos. 1 & 2 | 1 — |
| 5328b | " II. " " 3 & 4 | 1 — |
| 5328c | " III. " " 5 & 6 | 1 — |
| 5328d | " IV. " " 7 & 8 | 1 — |
| 5328e | " V. " " 9 & 10 | 1 — |
| 5328f | " VI. " " 11 & 12 | 1 — |

London: AUGENER & CO., 86, Newgate Street, E.C.;
 1, Foubert's Place, and 81, Regent Street, W.

Augener's Edition.

Mendelssohn's Overture "Ruy Blas,"

Transcribed for the Pianoforte

BY

E. PAUER.

- | | s. d. |
|--|-----------|
| Pianoforte Solo (Edition No. 8236d) | net 1 — 6 |
| Pianoforte Duo (Edition No. 8575h) | net 1 — |
| 2 Pianos, 8 hands (Edition No. 6259) | net 2 — |
- London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

ON ASCENSION DAY, Thursday, 3rd May, 1894, at 8 p.m., a performance of MENDELSSOHN'S ORATORIO, ST. PAUL, will be given at the Bermondsey Town Hall by the Bermondsey Settlement Choral and Orchestral Union. Artists: Madame Clara Samuel, Miss Amy Wood, Mr. Harper Kearton, Mr. Robert Grice. Conductor: Mr. John E. Borland, F.R.C.O. Full Band and Chorus of 200 performers. Admission: 2s., 1s., and 6d.

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

- Augener's Edition.*
No. 918a. **HARMONY: ITS THEORY AND PRACTICE.** By EBENEZER PROUT, B.A., Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Sixth Edition ... 5/-
- 918aa **KEY TO "HARMONY: ITS THEORY AND PRACTICE."** Second Edition ... 2/-
- 918ab **ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."** Second Edition ... 1/6
- 918ac **KEY TO THE ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY."** Second Edition ... 2/6
- 918b. **COUNTERPOINT: STRICT AND FREE.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Third Edition ... 5/-
- 918ba **ADDITIONAL EXERCISES TO E. PROUT'S "COUNTERPOINT: STRICT AND FREE,"** with Melodies and Unfigured Bases for Harmonising. Second Edition ... 2/6
9184. **DOUBLE COUNTERPOINT AND CANON.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9185. **FUGUE.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9186. **FUGAL-ANALYSIS: A Companion to "Fugue."** Being a Collection of Fugues put into Score and Analysed. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9187. **MUSICAL FORM.** By EBENEZER PROUT, B.A., Lond., Professor of Harmony and Composition at the Royal Academy of Music, etc. Second Edition ... 5/-

The Daily Telegraph

Of March 17th, 1893, contained the following Review:—

"The series of theoretical works written by Ebenezer Prout will prove of inestimable service to teacher and scholar alike. Published in nine volumes, the series embraces an exhaustive treatise on each of the following subjects: Harmony, its theory and practice; counterpoint, strict and free; double counterpoint; and fugue. With earnestness the author points out the desirability of studying harmony and 'strict counterpoint' simultaneously, and advises that 'as soon as the pupil has mastered triads and their inversions, he shall begin elementary counterpoint.' This recommendation is unheeded by many teachers of theory, and some there are who altogether reject the plan, on the ground of strict counterpoint being of little practical value. But the author, believing it to be an essential branch of study, has, by verbal explanation or rules, as well as by illustrative examples, succeeded in making it appear attractive and important. Two-part counterpoint is treated at considerable length, a chapter being devoted to each of the 'Five Species.' As far as the 'species' are concerned, the same order is observed in three-part and four-part strict counterpoint. So varied in construction are the exercises and examples that one is apt to forget that the only harmonies used therein are diatonic Triads and their first inversions. In leading students through paths trodden by our musical ancestors the skilful guide never fails to point out objects of interest to be met with on the way. Though so much in love with his subject, he places it in its proper position, as a preliminary study to actual composition. The fact is again and again insisted upon that 'strict counterpoint is simply the means to an end.' The object to be attained is the power of free part-writing, here called 'free counterpoint,' the study of which should not, the author says, be commenced before the pupil has completed his course of harmony. Liberated from the restraints imposed by ancient rules, modern counterpoint opens the door to well-nigh all combinations which do not violate the laws of harmony. The final chapter treats on the application of counterpoint to practical composition. In the book on Double Counterpoint and Canon, Mr. Prout places these intricate subjects before the student in the clearest and most convincing manner. The last, as yet unpublished, of the series is an able and in some respects remarkable treatise on Fugue. After carefully examining the rules from time to time laid down by men in authority, and after patiently testing their accuracy by the works of Bach and other great masters, the author is led to declare that 'there is no branch of musical composition in which theory is more widely at variance with practice than in that of fugue.' In stating his own views, he directs attention to the principles which govern the relation between Subject and Answer. While there is but little diversity of opinion as to what should be the features of the subject, there are, on the other hand, many conflicting opinions as to the nature of the answer. The theorist directs one mode of procedure, and the composer acts upon another. 'This rule,' says the old text-book, 'is absolute'; yet Bach is found breaking it with good effect. Our author wisely declines to submit to the authority of any rule however ancient unless it be found in agreement with the general practice of acknowledged masters. Of course there must be rules for the guidance of students; and, while rejecting some which have

Review of E. Prout's Text-books (continued)—

little else than age to recommend them, he has provided others supported by references to fugue works by the greatest writers. In describing a fugue as a composition in 'ternary form,' Mr. Prout says: 'The first section extends as far as the end of the last entry of the subject or answer in the original keys of tonic and dominant. The second or middle section begins with the commencement of the first episode, which modulates to any other key than that of tonic or dominant; and the third or final section begins with the return of the subject and answer.' The features of each section are admirably delineated, and the construction of the whole fugue is clearly explained and aptly illustrated. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*The Daily Telegraph*, March 17th, 1893.

London: AUGENER & CO., 86, Newgate Street, E.C.; also at 1, Foubert's Place, and 81, Regent Street, W.

DR. H. RIEMANN'S

CATECHISMS IN AUGENER'S EDITION.

- Crown 8vo.*
No. 9201. **CATECHISM OF MUSICAL INSTRUMENTS (GUIDE TO INSTRUMENTATION).** In paper covers, net, 2s. ... 2/6

CATECHISM OF MUSICAL HISTORY.

9202. **Part I. History of Musical Instruments, and History of Tone Systems and Notation.** In paper covers, net, 2s. ... 2/6
9203. **Part II. History of Musical Form, with Biographical Notices.** In Paper Covers, net, 2/-

CATECHISM OF PIANOFORTE PLAYING.

9204. In paper covers, net, 2s. ... 2/6

DR. RIEMANN'S ANALYSIS OF BACH'S

48 PRELUDES and FUGUES (Wohltemperiertes Klavier).

Translated from the German by J. S. SHEDLOCK, B.A.

- 9205 **Part I. 24 Preludes and Fugues.** In paper covers, net, 2s. ... 2/6
- 9206 **Part II. 24 Preludes and Fugues.** In paper covers, net, 2s. ... 2/6

N.B.—These Catechisms will be continued.

London: AUGENER & CO., 86, Newgate St., E.C.; & 1, Foubert's Place, W.

AUGENER'S EDITION, No. 9,200.

DICTIONARY OF MUSIC

BY

DR. HUGO RIEMANN.

Translated by J. S. SHEDLOCK, B.A.

- 9200a **Part I. (A. to BECK).**
- 9200b **Part II. (BECKÉ to CHACONNE).**
- 9200c **Part III. (CHADWICK to DISSONANCE).**
- 9200d **Part IV. (DISTINCTO to FUNDAMENTAL BASS).**
- 9200e **Part V. (FUNDAMENTAL CHORD to HANDEL).**
- Each Part price 1s., net.

RIEMANN'S DICTIONARY is a concisely worded musical encyclopædia, which avoids all that is superfluous. It will comprise not only the biographies of noteworthy musicians and writers on music of the past and present, with criticisms of their works, but also a complete description and history of all musical instruments, an easily intelligible exposition of musical theory, definitions of musical art-expressions, etc. It will appear in fourteen parts, at One Shilling each, which will bind in one handy volume. That which distinguishes Riemann's Dictionary from other dictionaries is unity and consistency of statement, which is only attainable if one and the same author writes an entire work, but not if a number of contributors compete, who are of different opinions and variously gifted. Riemann has long since, by his striking and many-sided literary activity, given proof of his entire ability to cope with the task of compiling a work of this encyclopædic nature. His dictionary contains, in convenient alphabetical order, so to speak, the sum and substance of the results of his researches in the most varied ranges of musical science, e.g. the history of notation, the theories of rhythm (phrasing), harmony and form (analysis), musical aesthetics, etc.; it is therefore adapted to serve as an introduction to his musical pedagogic reforms. The problem of presenting established facts in a concise and clear manner has here been brilliantly solved.

"MESSRS. AUGENER are bringing out in parts a handy edition of Dr. H. Riemann's 'Dictionary of Music,' translated by Mr. Shedlock, and furnished with additional matter by the author. So far as the first instalment goes, the work has been excellently done, especially in the matter of just allotment of space. Such literary treatises as appear in the great dictionaries of Mendel or Grove do not come within the scope of a work like this, but to the ordinary student the newly issued dictionary will be of immense value, and the name of the translator—who may be suspected of having taken more than a translator's part in the compilation of the English biographies—is a guarantee for accuracy and thorough research."—*The New Quarterly Musical Review*, August, 1893.

London: AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, and 81, Regent Street, W.

NOVELTIES | NOUVEAUTÉS

published on (Nova) publiées
April 1st, 1894, by le 1er Avril, 1894, chez
AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, & 81, Regent Street, London, W.
(All Music printed in England at Augener's Music Printing
Office, 10, Lexington Street, London.)

Edition Number.	PIANOFORTE SOLOS (à 2 mains).	s. d.
	GIBSONE, IGNACE. Caprice à la Tarentelle ...	4 —
	KIRCHNER, F. Gavotte de la Cour. Op. 520 ...	3 —
8236d	MEDELSSOHN. Overture "Ruy Blas," Op. 95. Transcribed by E. Pauer. ... net	— 6
	— Characteristic Piece, Op. 7. No 7. "Leicht und lufteig." C.	3 —
	SCHUMANN, R. Album, revised, fingered and supplemented with instructive annotations by Th. Kullak. New Edition in progressive order; C.: Album for the Young. Op. 68. 30 Nos. ... each	1 —
	Scenes of Childhood. Op. 15. 9 Nos. ... each	1 —
	SCHÜTT, EDOUARD. Pêle-mêle. 8 Morceaux. Op. 41:—	
	No. 1. En campagne	3 —
	2. Solitude	3 —
	3. Petite sérénade	4 6
	4. Arrivée du Prince Charmant	1 —
	5. Prélude du bal	3 —
	6. Pas lent	3 —
	7. Un peu coquette	3 —
	8. Finale	3 —

STRELEZKI, ANTON. Morceaux:

No. 68. Liebestraum (A dream of love) ...	3 —
69. Menuet à l'antique, en Mi majeur ...	3 —

PIANOFORTE DUETS (à 4 mains).

BEETHOVEN. Symphonies arranged by E. Pauer: No. 3, in E flat (Eroica). Op. 55 ... net	1 6
CHERUBINI, L. Overture "Anacreon." Arranged by W. Watts	5 —

ORGAN.

MARCH ALBUM. A collection of the most celebrated French, Italian, and German Marches.
Arranged by W. J. Westbrook:

8772a	Book I. 18 Marches by Lully, Couperin, Rameau, Handel, Haydn, Grétry, Mozart, Cherubini, &c. net	1 —
8772b	Book II. 13 Marches by Beethoven, Paer, Spontini, Hummel, Spohr, and Weber net	1 —
8772c	Book III. 13 Marches by Rossini, Schubert, &c. net	1 —

VIOLIN AND PIANOFORTE.

	HOFFMANN, J. Danse des sorcières	...	3 —
7527	MOSZKOWSKI, M. Cinq Valses, Op. 8. Arrangées par Émile Thomas	...	net 2 —

INSTRUMENTAL

SCHROEDER, CARL. Concertstück für Violoncell, mit Pianoforte Begleitung. Op. 68	5 —
SCHUBERT, F. Sérénade, arr. pour Viola et Piano par Émile Thomas	3 —

VOCAL MUSIC.

HANDEL, G. F. Select Songs, edited by H. Heale:— No. 13. Lord, to Thee each night and day. Air (mezzo-soprano). From <i>Theodora</i>	2 —
14. Hymen, haste, thy torch prepare. Recit. and Air (contralto). From <i>Semele</i>	2 —
15. Where'er you walk. Air (tenor). From <i>Semele</i>	1 —
16. Angels, ever bright and fair. Recit. and Air (soprano). From <i>Theodora</i>	2 —
17. The people that walked in darkness. Recit. and Air (bass). From the <i>Messiah</i>	2 —

Novelties.—Vocal Music (continued).—

HANDEL. Select Songs (Heale) continued—

No. 18. He shall feed His flock. Recit. and Air
(contralto); Come unto Him. Air
(soprano). From the *Messiah* 2 —

HEALE, H. Operatic Choruses arranged for female
voices with pianoforte accompaniment, and
adapted to English words:—

From *Hérold's "Zampa."*

4164	Bridal Chorus. Ring joyous chords! 3-part. net	— 6
4165	Prayer. Shepherd, that dost Israel keep. 3-part (piano ad lib.) net	— 3
4166	Barcarolle. Adieu, adieu, our native shore fades. 2-part chorus net	— 4
4167	Serenade. Wake, maid! high right is ours. 2 or 3-part (piano ad lib.) net	— 3
8857	KJERULF, H. Select Songs with the original words and English versions by C. Laubach:—Her voice (Min Elskete, jeg er bunden). Longing (Længsel). Synnove's Song (Synnøves Sang). Ingrid's Song (Ingrid's Vise). Why do you still return, sweet maiden (Si vous n'avez rien à me dire). Repose in the Pine-wood (Hvile i Skoven). Elfenland (Alfeland). A Parting (Just som jeg favned dit liv). After-glow (Aftenstemning). Nightingale, sing! (Syng, syng!). Dissimulation (Förstäl- lingen). Good Night (God natt). 4to ... net	2 —

PITT, PERCY. Lines to his ladye. Song 3 —

AUGENER & Co., London.

City Chief Office: 86, Newgate Street, E.C.

West End Branches: 1, Foubert's Place,
& 81, Regent Street, W.

Cheques and Post Office Orders payable to the order of Augener
& Co., and to be crossed "London and Midland Bank, Limited."

Telegraphic Address—AUGENER, LONDON.

NEW VIOLONCELLO STUDIES.

12 KLEINE ETÜDEN

ohne Daumenansatz für Violoncell.

Short Studies for the Violoncello without thumb positions, by

CARL SCHROEDER.

Augener's Edition, No. 7,779.

Price 1s. net.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place,
and 81, Regent Street, W.

CONTENTS.

	PAGE
HANDEL'S WIND PARTS TO THE "MESSIAH." BY EBENEZER PROUT.	73
THE ENCORE NUISANCE	76
THE GOETHE OF MUSIC. A MUSICIAN'S ESTIMATE OF BEET- HOVEN'S GENIUS AND WORKS. BY ERNST PERABO	76
THE PIANOFORTE TEACHER: A COLLECTION OF ARTICLES IN- TENDED FOR EDUCATIONAL PURPOSES, CONSISTING OF ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE. BY E. PAUER. (Continued) . .	78
LETTER FROM LEIPZIG.	79
OUR MUSIC PAGES: VORSPIEL: "KOMM, SÜßER TOD," FOR THE ORGAN. BY MAX REGER	80
REVIEWS OF NEW MUSIC AND NEW EDITIONS	80
OPERAS AND CONCERTS	87
MUSICAL NOTES	88
APRIL NOVELTIES OF AUGENER & CO.	96